MAXIMUM ROCKNROLL

ISSUE 190 ☠ MARCH 1999 ☠ 3 DOLLARS

JOHN HOLSTROM

BLACK PUMPKIN

TILT

LONG GONE

SMART BOMB ca

HALFWAYS

BREZHNEV

MAN WITHOUT A PLAN

SLAPPY

POWERHOUSE

WANDA CHROME

SMOGTOWN

SUBSCRIPTIONS: (postpaid prices)
•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00. If you're from California, send $19.49 (sales tax).
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BACK ISSUES AVAILABLE:
Back issues 148-149, 152-153, 156 Pt 2, 160, 161, 166, 168, 170-175, 177-187 are as stated above in subscription info. See descriptions on page after next.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 15th of previous month–
NO LATER!!!
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

AD CRITERIA:
Due to backlogs, we can only run new ads for music and zine releases. All other ads must be classfieds only. We will not accept major label or related ads, or ads for comps or EPs that include major label bands.

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: Tony Easley

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415) 642-6800 or fax (415) 642-6810. Also available from: Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Cargo, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415) 923-9814
Fax (415) 923-9617
Email: maximumrnr@mindspring.com
(use this mainly for comments & letters.
Use phone for ads & other business stuff)

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

ROB COONS

LEFT FOR DEAD-Splitting Heads-CD	GENUINE-A Bond Still Strong-LP
ULTIMATE WARRIORS-Nazo Wrestle Violence-EP	V/A-Reproach-EP
EXTREME NOISE TERROR-Peel Sessions-LP	THEY LIVE-A Taste Of The Good Life-EP
KNUCKLEHEAD-EP	TALK IS POISON/DEATHREAT-split-EP
DROPDEAD-Armageddon-LP	97A-It's In Our Power-EP

JEFF HEERMANN

NEUROTONES-Radio's Dead-45	DIRTBOMBS-Maybe Your Baby-45
V/A-Can't Stand The Midwest Vol. 1-45	EASY ACTION-Do It Cuz I Can-45
INTIMATE FAGS-Break The Back-45	GRIPS-Grapple With The Grips-EP
PLUNGERS-Come On Let's Go-45	LES TECKLES-Ouah Ouah Music...-LP
VON ZIPPERS-Bad Generation-LP	SELL OUTS-Swinging Bombs-EP

TOM HOPKINS

BROTHER INFERIOR-Lottery-EP	YOUR ADVERSARY-Found On Earth-EP
DEVOLA-Resuscitation-EP/THEY LIVE-EP	BURNING KITCHEN-both EP's
BLACK DICE-live/MAD MINORITY-EP	A//POLITICAL-Punk Is A Ghetto-EP
TALK IS POISON/DEATHREAT-split-EP	V/A-Can't Stand The Midwest Vol 1-EP
BLOOD BROTHERS-Red Blooded American Girl-EP	DROPDEAD-Armageddon-LP

CAROLYN KEDDY

THE PLUNGERS-Come On Let's Go-45	INTIMATE FAGS-Break The Back-45
COYOTEMEN-Vs El Mundo-CD	V/A-Can't Stand The Midwest-EP
VON ZIPPERS-Bad Generation-LP	SELLOUTS-Swinging Bombs-EP
DIRTBOMBS-Maybe Your Baby-45	HI-FIVES/PIN UPS- split-EP
DIRTYS-Teenage Problem Child-EP	M.O.T.O.-Eternal Standby-EP

DULCINEA LOUDMOUTH

THE MULLENS-Texas Punk Rock-EP	THE DIRTYS-Teenage Problem Child-EP
THE PLUNGERS-Come On Lets Go-45	THE NEUROTONES-Radios Dead-45
THE DIRTBOMBS-Maybe Your Baby-45	LIMECELL-LP/THE GRIPS-Grapple With-EP
INTIMATE FAGS-Break the Back-EP	CRETIN 66-Black Flag Records Backwards-EP
SILVER TONGUED DEVIL-10"	BUMP 'N UGLIES-Band of 1000 Holds-EP

RAY LUJAN

BURNING KITCHEN-both EP's	M.O.T.O.-Eternal Standby-EP
LOSER FRIENDLY-When Things-EP	RADIO SHANGHAI-2 Dimensional Girl-EP
ONLY ALTERNATIVE-Who's The Best-EP	HOT DOGS-Army-EP
L.E.S. STITCHES-Jungle Man-45	HI-FIVES/PIN-UPS-split-EP
NOBODY'S HEROES-Kill Tomorrow-EP	RUTH'S HAT-I Don't Wanna-EP

TIMOJHEN MARK

CRUDE-I Will Understand-CD	DEATH SENTENCE-Ryan-EP
DROPDEAD-LP/E.N.T.-Peel Sessions-LP	ID-I'm Really Cool-EP/ULTIMATE WARRIORS-EP
KILL SADIE-EP/KNUCKLEHEAD-EP	McVEIGHS-Tear The Cities Down-CD
NAILED DOWN-8" flexi	NO CONTEST-Fuck Everyone-EP
TALK IS POISON/DEATHREAT-split-EP	THEY LIVE-A Taste-EP/V/A-Reproach-EP

ALLAN MCNAUGHTON

TALK IS POISON/DEATHREAT-split-EP	YOUR ADVERSARY-Found On Earth-EP
V/A-Bloodstains Across Northern Ireland Vol -LP	MAD MINORITY-Vacuum-EP
BROTHER INFERIOR-Lottery-EP/KILLSADIE-EP	BURNING KITCHEN-both-EPs
EXTREME NOISE TERROR-Peel Sessions-LP	FULL SPEED AHEAD-Born & Bred-EP
DEVOLA-Resuscitation-EP	DEATHSENTENCE-Ryan-EP

TOP 10

Please send us records (2 copies of vinyl, if possible—one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

RAIMUNDO MURGIA

- BUMP-N-UGLIES-Man Of 1000 Holds-EP
- LIMECELL-LP
- THE CREED-Up Against A Brick Wall-CD
- THE HOTDOGS-Army-EP
- BAD NEWS/DISTRICT-split-LP
- SONNY VINCENT-Songs To Kick Your Ass By-EP
- TOTAL FURY/GRISSLE-split-EP
- V/A-Dirty Faces-EP
- THE ONLY ALTERNATIVE-Who's The Best-EP
- EXTREME NOISE TERROR-Peel Sessions-LP

ARWEN CURRY and J FLOYD

- TOTAL FURY/GRISSLE-split-EP
- BLOOD BROTHERS-Red Blooded American Girl-EP
- BURNING KITCHEN-Confirmation-EP
- DEFILE-Oblivious-EP
- TALK IS POISON/DEATHREAT-split-EP
- COYOTEMEN-Vs El Mundo-EP/JACK SAINTS-live
- ULTIMATE WARRIORS-Nazo Wrestle Violence-EP
- CONNIE DUNGS-Songs For Swinging Nice...-CD
- LOUDMOUTHS/WHAT HAPPENS NEXT?-live
- SOCIETIC DEATH SLAUGHTER-The Butcher-CD

JACQUELINE PRICHARD and SEAN SULLIVAN

- MAD MINORITY-EP/YOUR ADVERSARY-EP
- DEATHREAT/TALK IS POISON-split EP/WADGE-10"
- BROTHER INFERIOR-EP/KNUCKLEHEAD-EP
- TOTAL FURY/GRISSLE-split EP/NAILED DOWN-8"
- KILLSADIE-EP/WHAT HAPPENS NEXT?-live
- BLOOD BROTHERS-EP/ULTIMATE WARRIOR-EP
- YUM YUM TREE/MURDOCK-split EP
- FULL SPEED AHEAD-EP/GENUINE-LP
- THEY LIVE-EP/TIME FLIES-EP/JUDGEMENT-EP
- CRUSHED BUTLER-10"/GRIPS-EP/ROCKETS-EP

BRUCE ROEHRS

- STITCHES/WEAKLINGS/LE SHOK-live
- THE CREED-Up Against A Brick Wall-CD
- RETALIATOR-Feel The Power-EP
- BROTHER INFERIOR-Lottery-EP
- SKELETOR-Deadhead-EP
- LIMECELL-LP/STARVATION-live
- INFILTRATORS-Don't Give Me Your Old...-CD
- BUMP N UGLIES-Band Of 1000 Holds-EP
- TOTAL FURY/GRISSLE-split-EP
- LES TECKLES-Ouah Ouah Music...-LP

MAX WARD

- KNUCKLEHEAD-EP
- ULTIMATE WARRIORS-Nazo Wrestle Violence-EP
- NAILED DOWN-Honor & Glory-8"
- FULL SPEED AHEAD-Born & Bred-EP
- CRUDE-CD
- GENUINE-A Bond Still Strong-LP
- JUDGEMENT-Night Brings-EP
- TIME FLIER-Can't Change The Past-EP
- SDS-CD
- WORD SALAD-Electric Funeral-EP

RYAN WELLS

- M.O.T.O.-Eternal Standby-EP
- CRUSHED BUTLER-Uncrushed-10"
- HOT DOGS-Army-EP
- V/A-Bloodstains Across N. Ireland Vol 2-LP
- PLUNGERS-Come On-EP
- COYOTEMEN-Vs. El Mundo-CD
- EASY ACTION-Do It Cuz I Can-EP
- INTIMATE FAGS-Break The Back-EP
- DIRTBOMBS-Maybe Your Baby-EP
- RADIO SHANGHAI-2-Dimensional Girl-EP

KENNY KAOS/REMA YOUNG

- LIMECELL-LP/DIRTBOMBS-45
- CRETIN 66-Black Flag Records Backwards-EP
- SELL OUTS-Swinging Bombs-45
- THE ONLY ALTERNATIVE-Who's The Best-EP
- NEUROTONES-Radio's Dead-45
- DIRTYS-Teenage Problem Child-EP
- ROCKETS-Electric Supeinvention-EP
- RETARDED-both EP's
- THE PLUNGERS-Come On Let's Go-45
- WONDRFOOLS-Teenage Fartbombs-45

ZINE TOP TEN

- Annoyance # 18/19
- The Match #93
- Fracture #5
- Offcycle #1
- Slingshot #63
- Chimps #6
- Sty #28
- Kick In The Balls #3
- Piece Of Dump #2
- Underdog #25

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#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk–The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes, Juveniles, Richard the Roadie, "Roots Of Punk–The Sixties Pt 2".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pitt.

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, T.M.T., H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Ussue 1, Clint Walker.

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Pioneers of Punk–Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Sink, Sires, Newtown Grunts, "Pioneers of Punk–Ohio '77".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Pioneers of Punk–Dead Boys".

#170/July '97. Bristle, Mine, Tedio Boys, The 4 Cockroaches, Absconded, Meanwhile, Broken, (Young) Pioneers, Hoodrat, "You're Dead!", "Pioneers of Punk–The Slits".

#171/Aug '97. Strychnine, Idiots, Patrick Grindstaff of Pelado Records, Misanthropists, Racetraitor, Violent Society, Knuckleheads.

#172/Sept '97. Withdrawls, Judgement, No Motiv, Oppressed Logic, Truents, Left For Dead, Yellowskin, The Weird Lovemakers, Smash Your Face, Flatus, Straight Faced, Klaxon, X-It, web designer Vic Gedris, filmmaker Doug Cawker.

#173/Oct '97. Hot Water Music, Fat Day, Los Tigres Guapos, Les Partisans, The Bristols, My 3 Scum, The Space Shits, Chris of Pessimiser Records, The Reclusives, Nick Qwik, "Pioneers of Punk–GG Allin".

#174/Nov '97. Stratford Mercenaries, Lickity Split, Bladder, Piss Shivers, Barnhills, In/Humanity, "Education" theme issue.

#175/Dec '97. One Man Army, Those Unknown, Boiling Man, Piao Chong, Exploding Crustaceans, Last Year's Youth, Heartdrops, Dirty Burds, Dimestore Haloes, "Pioneers of Punk: The Henchmen", Filmmaker Lech Kowalski.

#177/Feb '98. Superfly TNT's, Submachine, Dropout, Society Gone Madd, Pinhead Circus, Ann Beretta, Blackbird, Naive, Useless I.D., Quarantine, "Roots of Punk–Generation X.

#178/Mar '98. Forgotten Rebels, The Dirtys, Josh Collins, The Letterbombs, Go-Devils/Gyogun Rend's/Room 41, Tone Deaf Pig-Dogs, American Steel, "Economics theme issue".

#179/April '98. Boy Sets Fire, Tres Kids, Idyls, Spat & The Guttersnipes, The Posers, Explosive Kate, Douche Flag, They Still Make Records, "Pioneers of Punk–Dangerhouse Records".

#180/May '98. Reinforce, Discontent, T.V. Killers, Slack Action, The Eyliners, Mademoiselle, MK Ultraviolence, Haulin' Ass, 97a, Infiltrators, The Jack Saints, Stray Bullets, "Pioneers of Punk–Patti Smith".

#181/June '98. Grapefruit, The Druggies, Stiletto Boys, All Bets Off, Bonecrusher, Summerjack, Cell Block 5, D.D.I., The Normals, "Pioneers of Punk–999", "Pirate Radio" theme issue.

#182/July '98. Thee Headcoatees, Vapids, Manchurian Candidates, Squiggy, Nema, Traffic Violation Records, Jumpin' Land Mines, B-Movie Rats, Budget Girls, The Bruisers, Discount, Dead End Kids, "Pioneers of Punk–Adverts".

#183/Aug '98. Lewd, Asshole Parade, His Hero Is Gone, Cee Bee Beaumont, Teen Idols, "Pioneers of Punk–X-Ray Specs", Article on Chiapas.

#184/Sept '98. Absentees, Devoid of Faith, UXA, Umlaut, Four Letter Word, Streetwalkin' Cheetahs, Ricanstruction, Libertine, Indecision, Snarkout Boys, "Pioneers of Punk–Black Flag".

#185/Oct '98. Traitors, Whimpy Dicks, Armed & Hammered, Dylan McKays, NME, Tezacrifco, Worm, Roswells, Raxola, Beatnick Termites, "Pioneers of Punk–Adverts".

#186/Nov '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads, "On Our Doorsteps"-article on homeless punks, "Pioneers of Punk--Spizzenergi".

#187/Dec '98. Real Kids, Sawn Off, Cretins, Spider Cunts, Heroines, Third Party, No Class, Skabs, Lily and Lance's Holiday in the Sun,, "Pioneers of Punk--Dead Kennedy's".

#188/Jan '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA, "Pioneers of Punk--DOA".

#189/Feb '99. Monster X, Peter and the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat Records, Halfways, Hot Rod Honeys, DeRita and Sister.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt, "Pioneers of Punk--Mechanics".

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Records/zines? See detailed information listed on the mastheads of the Record Review and Zine Review sections.

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on previous page.

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•**PHOBIA** "Means Of Existence" LP/CD •**GASP** "Drome Triler Of Puzzle Zoo People" LP/CD •**BURNED UP BLED DRY** "Cloned Slaves For Slaves" 7" •**"Blleeeeaaauuurrrrgghhh! - A Music War"** compilation 7" •**"Fiesta Comes Alive"** compilation LP/CD •**GODSTOMPER** "Saturday Morning Power Violence" 7" •**NO LESS** 7" •**MELT BANANA** 7" •**CAPITALIST CASUALTIES** "Dope & War" 7" •**PHOBIA** "Enslaved" 7" •**MAN IS THE BASTARD** "D.I.Y." CD •**SPAZZ**"Sweatin' To The Oldies" CD

Distro: Revolver USA

All prices postpaid / US currency only

	No.America	Surface	Airmail
7" =	$3.50	4	6
LP =	$8	10	13
CD =	$10	11	13

Incoming (don't order yet!):
•ANCIENT CHINESE SECRET- LP/CD
•LACK OF INTEREST- LP/CD

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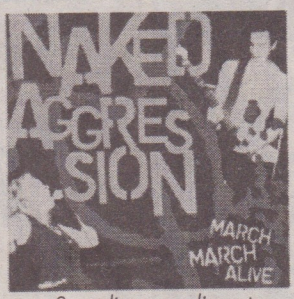

Great live recording at
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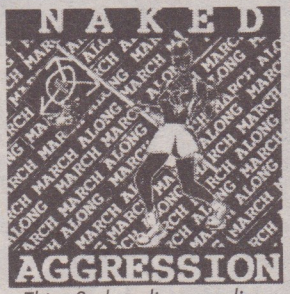

Thier 2nd studio recording
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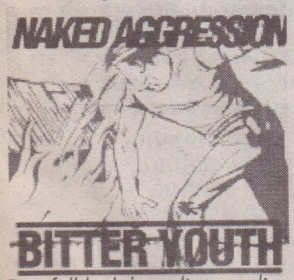

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RE-ISSUE OF CLASSIC 1983 FINNISH HC
TAMPERE SS
"KUOLLUT & KUOPATTU" 7"

UNRELEASED '83 FINNISH THRASH
HEIST
"PAIN IS CAUSING LIFE" 7"

PROTESTI 7" EP
1983 PROPAGANDA STYLE FINN HC

N.O.T.A./BROTHER INFERIOR 7"
DISTRAUGHT 7" EP
MURDERERS 7" EP
CODE - 13
"THEY MADE A WASTELAND...." 7"
H-100'S
"TEXAS DEATH MATCH" 7"
MASSKONTROLL
"WARPATH" 7"
CODE - 13
"DOOMED SOCIETY" 7"
BRISTLE *"SYSTEM" 7"*
DESTROY
"BURN THIS RACIST SYSTEM DOWN" 7"
CIVIL DISOBEDIENCE
"IN A FEW HOURS OF MADNESS" 7"
AUS ROTTEN
"FUCK NAZI SYMPATHY" 7"

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la-moo@usa.net
Stores: Try Bottlenekk & K or me. I deal wholesale.

SCREWBALL CLEARANCE SALE

I have a couple dozen copies of these left, so I'm selling them as a package for $6 ppd.

Haggis - Cornfield Girl 7"
Haggis / Life After Johnny split 7"
Skidfish / Freak in a Jar split 7"

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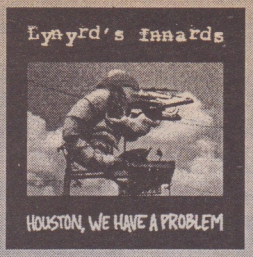

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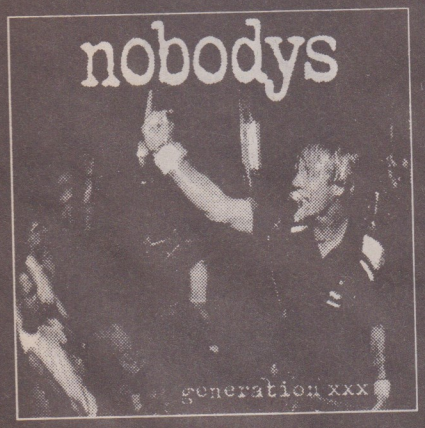

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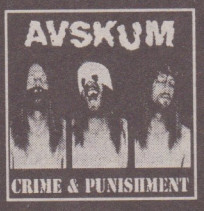

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NEW RELEASE ON WINTER 1999

file under : garage-power pop

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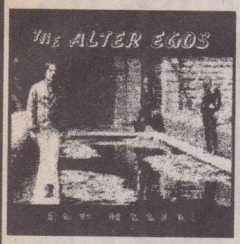

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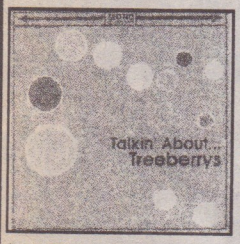
file under : power pop

TREEBERRYS - TALKIN' ABOUT CD



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file under : wildest Jap punk/ garage comp

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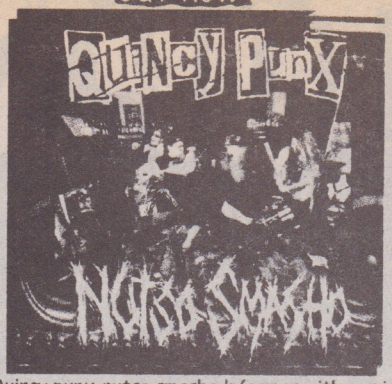

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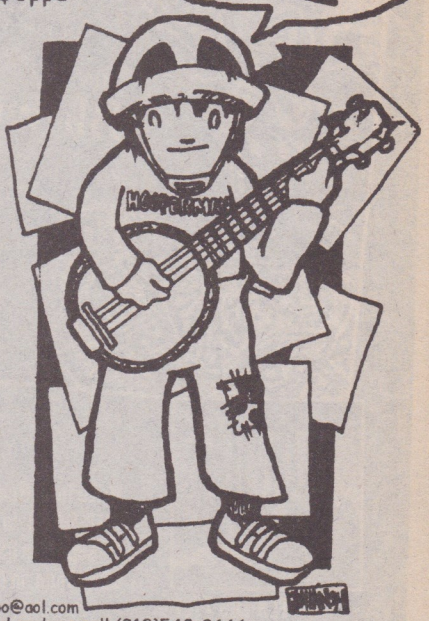

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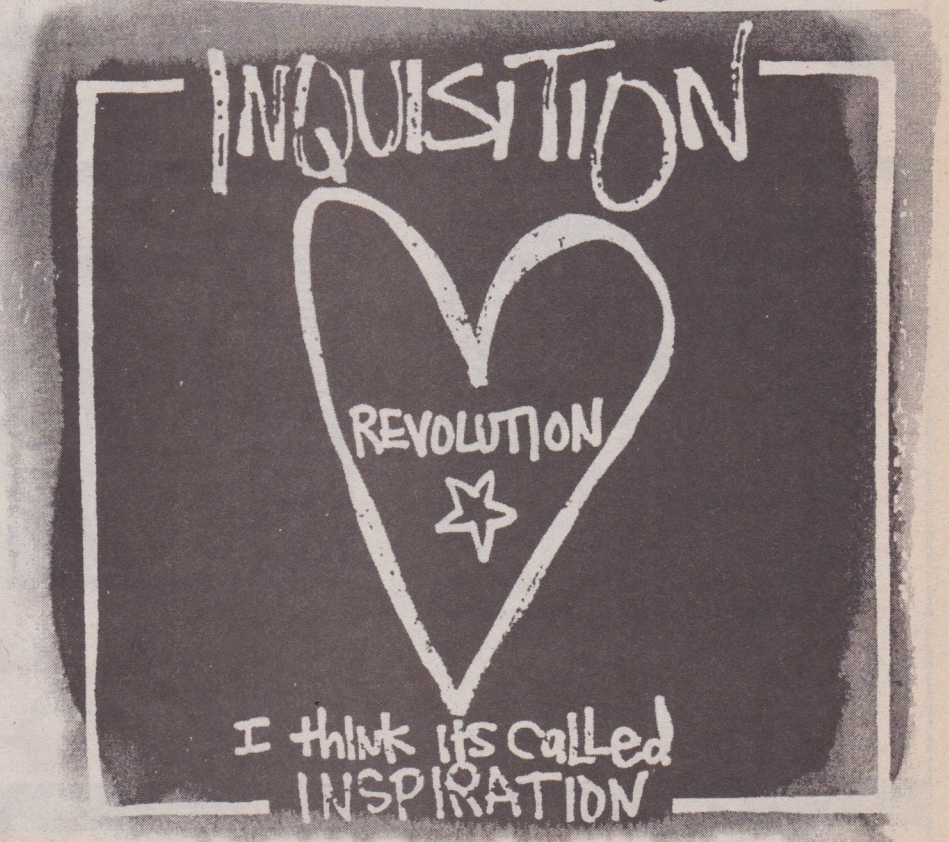

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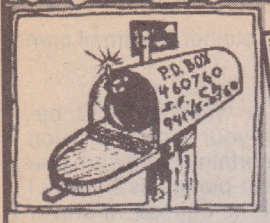
Letters



Jackers,

I was quite happy to read your statements about our label and how we do business. It's an interesting attack, since I have not seen you around the office lately. Here's what we actually do and how we operate, and every one can make their own judgments about that stuff...as far as the music is concerned, we release records by bands we like...and unfortunately for you, yes we love bands that 'tend to rock' regardless of any bizarre political stance.

The operation at Man's Ruin: 8 full time people (including myself) pay varies according to responsibility and tenure. I pay myself approx. $24,000 a year. One other person actually earns more. Man's Ruin provides health and dental coverage to all employees, at no cost to themselves. All Man's Ruin workers are given paid sick and vacation days as well and can set their own hours and standards as they see fit. Financially, our books are 'open' and any one who deals with us can have full access at any time. I started the label with my own money and we make a profit of between 2 and 5 percent a year. Usually we are flat broke, and it's a monthly struggle to pay the bills on time. No one here is getting rich, that's for sure.

How we deal with the bands: Every release is a one-shot deal, the bands retain all their publishing and copyrights are free to do whatever they please elsewhere and are paid 50% of any profits generated. We do as much in-house promotion as possible, including, yes, sending out as many posters and promos as possible, for I have yet to meet a band that doesn't want to sell as many records, reaching as many people as they can. Please feel free to contact our bands and get their opinion, as it is the only valid one. Also, all bands are completely free to record whatever they want, without censorship, and we release exactly what they give us. We give advances in almost every case to cover the cost of recording, etc.

We are distributed by Mordam, the most honest distributor on the planet and one that takes great pains to uphold the ideals you speak of. Our biggest release ever sold 23,000 copies, our smallest about 390.

As far as the convention: I can't speak for Slim about your comments, and though he does have a successful (ie: 'evil') label, he has consistently taken chances and broken a lot of new ground. As far as my questions to the distributors, well yes, I want to do the best possible job that I can to make our label successful and keep life interesting...don't you do the same for your projects and *Maximum*?

As far as being 'mainstream'...well. I'll just point at our 3 Fuckemos records... Any interested parties can email me direct at mansruin@sirius.com. Thanks,
Frank 'The Asshole' Kozik

Frank,

Congratulations on giving your employees health and dental coverage and flex time. Disney offers benefits to same sex partners, which doesn't make them any less corrupt and greedy, but I still must give you credit for being a small time operation that treats it's employees with respect. Of course, I wasn't making any claims in my column about how you treat your employees.

According to your letter, it sounds like you treat the bands you deal with fairly. It would be stupid for you not to. However, I didn't claim that you treated bands unfairly. (And, as for a lot of the bands that you cover, we'll just have to agree to disagree. I'm not going to go into any detail about why anti-establishment rock'n'roll littered with Confederacy and pin-up imagery is not anti-establishment in a sexist and racist society...oh wait, smoking pot is anti-establishment! Yeah, tell it to the hippies...) What I did claim was that I was skeptical about your motivations and your tactics. Whether you are flat broke or not doesn't speak to these concerns. It is possible for folks to have greedy motivations and corrupt tactics and be highy unsuccessful at the same time. What I said in my column was that when Slim made some very questionable comments, you were "quick to come to Slim's defense". That was my first impression of you. During the rest of the weekend, you solidified that opinion with your approach to the distribution representatives, especially your interest in Valley Distribution, a company that is vastly more interested in the latest Janet Jackson release then in the latest Idiots release.

Perhaps when I take you up on your offer (in a personal e-mail) to visit MR HQ, we will find more in common. Or, maybe not. Either way, I hope that you will take my criticism as it was intended, as a way to encourage people to examine how they run their projects. Yours, Jackers

Hello.

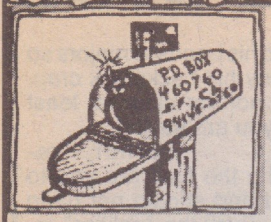
In response to the article written by "Jackers", I must say the following. First off, I was at the convention, but I was not at the Mordam group you are speaking of, so I cannot comment on what Frank or Slim stated at the meeting. What I can comment on, however, are the inane conclusions you draw from what supposedly went on at the Mordam convention. I am not clear on a couple of things: #1) are you criticizing the motivation by which Slim treats his band? Are you saying that he only treats them fairly to make money off of them? (Are you saying he would not treat them "fairly" if he didn't make money off of them?) I don't know. All I do know, is that if you are attacking people for "not wanting their bands to jump ship to a major so they (labels) can still make money off of them," you should know that most labels that have bands that *do* sign to majors, tend to make shitloads more money considering that the "little label" carries all that swank backstock that does all the real selling. (re: Sub Pop/Nirvana). So, if the motivation is money, he should probably really wanna unload his bands to majors so more people will buy his backstock crap. But, this is clearly not the case, at least according to what you are saying.

Further, regarding majors, who the fuck are you to dictate who should and should not hang out in the "scene". *Fuck* the "politics" involved in the "scene". I personally fucking hate major labels. They can all eat a dick as far as I'm concerned. But what I hate even worse is whiny people dictating what can and can't go on in the "scene". Isn't this about doing what you wanna do?

Regarding Kozik's "comments" at the convention, I just heard about the aftermath... but I can address the following: selling records. Personally, I couldn't give a fuck in regards to how records are selling (in regards to making that big money). The bands I choose at Man's Ruin are not chosen because they are "big sellers". They are chosen because I fucking *love* them. I give a fuck about how much they sell in regards to how much the band is going to profit: be it cash, be it exposure. If records sell, and more people hear music, the more people are benefited. Further, do you think *those* bands that I choose are bringing in the big cash—I don't think so. I haven't seen any big dollars roll on in for that Idiots record yet, lemme tell you. I do care about how many records we sell in regards to the *bands* making money and in regards to *my friends' bands* getting their shit out there, and *the bands that I love* doing well. And honestly, I don't love every band that I work with, I don't choose every band that I work with—but that is why I am not the only one who chooses which bands we work with. That is why this is *not my label*... Everyone is allowed to deal with the bands they want. Bands make money. We make money. *Everyone benefits.* But I certainly want to see *any* and *every band* that *Man's Ruin* deals with *do well* and *sell fucking records and get their shit out there.* Why the fuck not? The more shit, the more it affirms what I like and what I fucking hate.

Also, since when is it a fucking crime to reap the rewards of your efforts? Find a band that disagrees, and I'll believe it when they are *always* putting on free shows and always handing out *free* records. I'd rather see them make money off of something they did with us, then fucking get ripped off by some lame major where they owe them fucking thousands of dollars in the end because they didn't sell their quota. Sorry if that's not punk enough for you. (Please understand, that *no one* is backing us financially, we are tied to no majors, no investors, nothing.... *We do it ourselves. We do it our way.* Isn't that what punk is about.....?)

Re: money bands make. Bands make/ get paid 50 fucking percent of the profits here. They keep all publishing. It certainly is not like we are living high off the fucking hog with the other fifty percent. I make ten dollars an hour. *Ten* fucking dollars! I certainly am not rich. And neither is Frank. (Contrary to *so* many people's really-informed opinions.) So, if that is too



much, and not punk enough, and we are making so much fucking money, I dunno what to say.

Further, re: posters.... I believe Frank offered to help people print posters, for the cost of materials, because we have the resources to do that kind of shit. (And it would be much less expensive for other labels to do that through us than to go to other people). If that isn't non-capitalist, I don't know what the fuck is. Frank has always tried to extend a hand, and do whatever he can do to help others if he could. *So*, that poster bullshit seems to be taken way out of context.

I guess the main question is "what is the rebellious" way to run a label? collective perhaps? barter system? Perhaps we could grow potatoes for which we could offer Alberti in exchange for pressing our vinyl, but then we would have to acquire ownership of the land.... Actually, a real punk rock band wouldn't even record records or play shows. They would probably sit in the garage and play to themselves and friends... they wouldn't have money to do anything, nor would it matter because it's not like they would want to sell anything (hence, they shouldn't want to *make* money). *Reality*: Every single product in every single ad in your magazine needs to sell in order for it to exist... in order for MRR to exist. It costs a bit of money to get your rag printed every month, doesn't it? who's paying for that ? *Fucking ads.... product!!!* Sucks, doesn't it? Sorry, honey, but reality dictates that one needs to deal with money in order to deal period. Socialism—good, actually great concept—but doesn't work in reality. We don't suck the dick of the man. We fucking run our shit ourselves. Sorry if this is too "mainstream" for you. I think we have all done our parts, for our separate scenes, to justify what happens here at Man's Ruin. If anything, this is a utilitarian concept (criticize it all you fucking want)... if there's a fucking problem, don't buy our fucking records.....
Jami@man's ruin

Jami,

Why would Slim want to keep a band on an indie label if he knew the band's heart was into being on a major, sweetie? If the bands that Slim signs want to sell out, then let's call 'em on it. Of course, sell-outs don't want to be labeled as such, because "punk cred" is a commodity to them. In my opinion, Sub Pop and Nirvana were both sell-outs. They got cheesy. So, doll, when you say that you hate scene politics, that says to me that you can't be bothered to think, either about ethics or that some business methods are more sound than others. You seem to be worried about people calling bands and labels on their shit—you'd rather everybody just do what they wanna do. Fuck that. I think it's important to be thoughtful and aware of what's going on in our scene, otherwise it isn't a counter culture, it's just another fucking fashion.

As far as making money is concerned, I've never claimed that it's evil to stay in the black. If you're making $10 an hour with free medical and dental coverage, than you are by no means rich, but you're better off than the 40 million fully employed working poor who have no access to health insurance. As for myself and most of the people I know, we don't get a salary or health coverage from our work in the scene. The folks who volunteer at MRR earn wages at whatever shitty jobs they work. So, don't be surprised if we're attentive about what people are doing with the money that is made off the scene.

And don't worry, sweet tits, I don't buy your records. Hugs and kisses,
Jackers

Ciao!

Nothing particularly important to say, but I would like to remind you, when some reviewers complain about CD-single format (which of course *is* stupid) that there isn't anymore vinyl pressing plants in Scandinavia and the same is true in most European countries. Trying to get your vinyl done in somewhere like Czech-state can be stressful, there can be language misunderstandings, records not ready in the promised time and I don't know if I'm only imagining it but these new vinyl seem to be in lower standards than before.

Also as I'm in such a helpful state now I can also tell that this band 4sale which didn't mention their country of origin in the review in issue 186 is probably from Norway. At least Kråkerøy is from Norway. There you have it.

Nothing else, except... so what are the dirty details involved in Rev. Norb's kick out of MRR—you can tell me, I promise not to spread the word around. Trust me... He he he. Okay, gotta go, adios and better new year.
Aslak/ Lamminperãntie 34/ 31400 Somero/ Finland

Greetings MRR:

I just wanted to send this letter and tell you guys about an incident that recently happened to me. Several months ago, I was given a copy of the Hermaphrodaddys s/t CD by a friend. I'd never heard of them before, and was blown away when I heard their fairly new take on the whole hot rod/punkabilly/greaser punk thing. I wrote the band for info. And lo and behold, last week I received a package in the mail informing me that sadly the band has split but, the bass and guitar player formed a new band called 440 Six Pack. Included in the aforementioned package was a free copy of the band's new seven inch, and some stickers. It is deeds and punks like this that re-instill my faith in this scene. I've been punk longer than I care to remember, and it was actions like these that got me here in the first place. Bands like 440 Six Pack and those who work with them deserve to be praised and commended. Thank you, fuck X-mas.
Dave Steiner/ dave_steiner@hotmail.com

Dear MRR,

I'm writing to you because of your recent decision to drop certain advertisers due to their "non-punkness." While I accept your right to choose whatever advertisers you want, I must inform you that two such advertisers that you find "punk enough" to qualify rip people off. I have ordered from both The Bin and Distortion Records, and received nothing, even though money was sent.

In The Bin's case, I ordered an Art Attacks CD. After receiving nothing a couple of months later, I wrote again to see if they had received the order and money. The guy wrote back, and sent a copy of a receipt from a money order claiming what I sent came from Everett, not Seattle, and the address was not even close. I wrote back explaining that he was confused, and that was the last I heard from The Bin. Repeated faxes and letters have all been unanswered.

In the case of Distortion, money was sent for a Rude Kids CD and many months later, even after many letters, I have received absolutely nothing, not even a reply.

Now, believe me, I've been mail ordering from ads for many years, and had little problems, but recently I have heard complaints from quite a few, as well as seeing similar complaints on newsgroups on the internet.

So, what I ask you is...what is "more punk"? Labels and mailorders that are trustworthy, but not punk because the music they sell is or has become "unpunk", or labels/mailorders that fall into your narrow categorizing as "acceptable" and "punk", but rip people off.

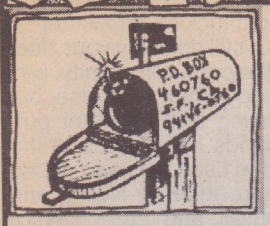
One final comment: I think it is rather ironic that many of the bands featured or reviewed in early issues of MRR (I've been reading it since that issue that came with the "All Quite..." comp) would not be considered "punk enough" these days. Despite your efforts to categorize and dictate as to what is and isn't "punk", all you've done is help it become as generic a form as many of the musical forms ("metal", "mainstream rock", etc.) that MRR originally sought to distance itself from. Unfortunately, MRR has become the Rolling Stone of punk. Ugh. Yours,
Alan Wright/ *Cryptic Times*/ *Do the Pop* zines/ 1011 Boren Ave #114/ Seattle, WA 98104/ dothepop@ix.netcom.com

Alan,

Thanks for the insults, shithead. It's true we have narrowed our area of coverage, effective five (uh, I think) years ago. We now demand that bands we cover rock *as well as being* punk. *I think we may have mentioned before that we only "dictate" what's in our magazine, not what is or isn't punk.*

Every business is going to fuck up now and again. When we receive a lot of complaints about an advertiser, we con-

Letters



sider taking action, eg kicking them out of the mag. Until then we hope an occasional letter about their occasional fuck ups will help keep them efficient and dedicated. Broken and grumpy, Jeff M.

Dear Chris,

I am still punk rock as fuck, and I am 42! I have been reading this mag for 20 *[sic]* years. How about that. I have read your work for a long time now. I have liked everything somewhat that you have wrote. I have responded to two others, in the time I have been reading this mag.

I got into the punk rock music scene in the first wave, 1978. I am not ready for any nursing home yet. Ha! Ha! I can and still do slam when I can. But I don't jump off stages anymore either. I have a receding hair line too, but I feel I have much more to give the punk rock music scene.

And I will not give up at all, no I will not! I am still punk rock and proud of it. Just because we get older does not mean we do not have anything to give back. I have been in two punk rock bands in my time. I still love the music too, I go to shows when I can. I do not always have the money. It's the 17th today, there is a punk rock show tonight down at BNR, where poor people go to eat, a soup kitchen.

I ride a bicycle, I do not have a car. I live in what is known as a white trash mobile home court. It is not easy to live here. But I am so thankful to be alive to give back to the punk rock music scene. Well it is time to go. Yours truly,
Kurt A. Chappell

PS My punk rock name is Hardcore Kurt.

Hey Felix (& MRR readers),

As concerns your column in #185, I must say I agree. I've never written to MRR before, although I have been an avid reader since '81 *[sic]*. I always figured, "hell, let 'em thrash it out in the soap opera section themselves. I know where I stand."

And though I loved Minor Threat, Seven Seconds, etc., and still do, I have never adhered to any creed of straight edge. Hell, I melted my mind with everything except coke & heroin for a full three years (note: massive doses of LSD on a daily basis for three years *will* fuck you up).

A couple of pretty serious situations changed all my drug & alcohol ways. One was holding a close friend in my arms while he died from a heroin OD & I was peaking on God- knows-how-many hits of acid. The other was my increasing inability to ascertain reality from hallucination while not under the influence of acid.

And as intravenous drugs make a lovely nest of human filth in my fair town (note: dripping with sarcasm), I see the current time as the best to put this message across...

Felix is right. You can't continue to fuck the system while the system's fucking you (and you *beg* for it, for Christ's sake!). You *will* rot if you let drugs control you, and the chances for serious addiction are like putting a loaded gun to your head and counting on luck to provide the one empty chamber.

I really, truly don't like to preach (unless I'm onstage), but I am truthfully, heartrendingly, sincerely sick to fucking death of watching my friends destroy their lives, and those of the people who really care for them; I think I'll puke if I have to attend the funeral of another punk overdose victim.

If you happen to be so punk as fuck that you just don't care, then rip the fucking Nausea, Aus Rotten, and Profane Existence shit off your hoody or jacket and crank up the NoFX, 'cos that's the most punk you'll ever be. And it will mean as little to me when you're dead... punk! Love and Rage,
Some Old Bastard in the Shithole South

Dear *Maximum Rock 'n' Roll*:

I just got finished reading both Nick Fitt's and Renae Bryant's columns in the December '98 issue, and I would like thank both of them for confronting and publicizing the issue of rape. Both of these columnists' experiences mark two of vast amounts of rape cases that go unheard and unhealed throughout the U.S. and the world. It's an issue so tragic, so common, and so far-reaching: it affects both the women (and men) who are sexually assaulted and their friends and family ("secondary survivors"). The fight against rape and sexual assault is a major concern in my life, and I was glad to see two examples of survivors who are strong enough to share their stories and help educate the public—very punk rock, and I don't mean that lightly. The personal is political, and whether you're a political punk or not, I believe that we must all show our disapproval of rape and the underlying culture that supports it.

I could write a whole book on the issue, but I won't, especially since I feel that it would be preaching to the converted. But it must be remembered that there are so many gray areas surrounding what is rape, and many myths and stereotypes that work against sexual assault survivors. Nick's accusatory response to his mother at the age of 12 was innocent for him at the time, but is dangerously naive on the part of attorneys, politicians, and even friends and family who blame the victim and not the rapist. As far as is concerned the biker who wrote back to Renae, well, he is sadly typical of the many, many men (and women) who are ignorant to all aspects of the issue of rape. It's fucking scary, it's not sex, it's an attack motivated by a need to control, both the assailant and victim may be of any gender, and either a stranger or (usually!) an acquaintance (even a current or ex-lover or trusted friend)—one who is being raped may do anything to save her or himself, so "compliance" should not be seen as actual "sexual consent" or arousal. And every survivor reacts differently, a medical classification has even been made (I believe it's in the DSM, but don't quote me on that) of Rape Trauma Syndrome, which describes varying stages of depression, anger, and extreme guilt in contrast with symptoms of withdrawal, hiding and denying feelings, and even denying the experience with extreme cheerfulness. Rape is not S/M, because rape is completely non-consensual. A virgin who is raped does not lose his or her virginity. The list goes on and on...

There is so much debate about the topic that leads many to believe that the above stated is merely opinion, or feminist PC bullshit. Well, if you can put the nit-picky debate aside and at least agree that rape is wrong, and must be stopped, it's a start. If I was just a "PC feminist," wouldn't I be reaming out Mykel and George right now (luv you guys!)? It's all about caring. Educate yourself and respect others, that's all it is.

Unfortunately, the legal system is so fucked up that a lot of the time survivors get ignored, misrepresented, blamed, even punished, when they in fact are the ones who have been violated. I belong to a peer counseling group at Bard College called Bard Response to Rape and Associated Violence Education (BRAVE: the acronym doesn't work, but we do!) At our training, I asked a visiting defense attorney about the impact of Rape Trauma Syndrome in court, and he said he had never heard of it. Sad, for an expert coming to teach us.

I will never get used to hearing about rape, as common (though underreported) as it is. Nick and Renae's stories are personal and real and must not be ignored. Thanks, you guys, for taking up the fight. I hope you both now see yourselves as survivors, not victims. Take care, your fan,
Melanie

PS First of all, if anyone wants info from BRAVE or just someone to talk to, write me at mb754@bard.edu, or Melanie Brookes/ Bard College/ P.O. Box 88/ Annandale-on Hudson, NY12504.

PPS Dear MRR, I was wondering if any of you knowledgeable folks would like to give a talk at Bard (we just had Ray Cappo from Shelter, yeah I went, it was free, go ahead and make fun of me— it was funny, actually, the Bard Animal Rights Coalition [a group of straightedge vegans, mainly] invited him and he didn't even talk about vegetarianism, hahaha!). If so, contact me at the above, and I'm sure I can find some group on campus to sponsor you! It would be fun. Also, bands bands bands!! I'm living in a cess pool of indie rock sludge, white boy got no rhythm, aaaahhhh!! Any punk, ska, or anyone with creativity, if you contact me I'll try to arrange for a show. I saw Furious George with the Showcase Showdown quite a while back in New Haven, CT (represent) at the Tune Inn, and back then I didn't know much about George Tabb so I didn't recognize him, but I do remember him calling Connecticut a bunch of pussies! we should do it at Bard, George...

Letters

I'm also co-editing our academic magazine, the *Bard Journal of Social Sciences,* and I was wondering if any of you socio-political types would like to contribute. We're internationally circulated and completely student-run, and you'd reach an audience different perhaps than the punk community. I'll send a copy, if you like.

Well, sorry if I've let this drag on into two separate letters.. I guess it's a lot of unloading for me... my roommate and I always talk about how no one likes ska but us and we complain about the lack of a punk scene at school, and how we're both so out of touch with the scenes elsewhere nowadays, so I guess this is my attempt to create one. Anyway, thanks again.

Maximum respect!

I just read your review of the Smack EP "Criminal", which is released by Munster. You blame it out-dated—well, Criminal/ Little Cunt 7" was released in 1984, while the other tracks have been released in the years 1985-1986. The main reason for publishing these songs is that lead singer of the band passed away some time ago.

If you consider Smack "hair-rock-metal", you don't know a fuck what you're talkin' about. In that mid-80's era LA-hair-spray-spandex-bands were extremely popular, but (according to a gig review) "Smack smelt more like sweat than hairspray". Because of that they never gained stadium-sized success, but influenced many bands, e.g. Mudhoney and Nirvana.

"Genetically damaged" Claude (lead singer) has made two albums with The Fishfaces after Smack split up. He has also written a poem collection in Finnish.

The first two albums of Smack have been re-released (intelligent word, huh?) on Zen Garden (address: P.O. Box 76, 00501 Helsinki, Finland) and they're still available, unlike original prints. I personally don't have any connections with Zen Garden, so don't put this in classified ads!

Criticism is necessary, but you'd better shut up if you don't know what you're talkin' about. Irony is the most difficult form of humor - to make or to understand. I don't think no one's namin' a song "Little Cunt" without irony... Anyway, keep up the good work!
Jaffa

PS Dear advertisers, could you please print your prices with postage rates abroad!

MRR,

Kenny Kaos needs to sit in his room and listen to more records, rather than writing worthless reviews. A few issues ago he said the Jack Saints sounded like a band that would be on Rip Off Records—huh??? Don't get it. Don't think they'd ever be stripped down enough for Mr. Lowery (all that guitar noodling and heavy fucking rock and roll), and I can't think of any Rip Off bands they sound similar too. Then you compared the Candy Snatchers to the Misfits?!?!? The Candy Snatchers are trashy rock and roll with vocals a la Clawhammer. If you hear any Misfits there, it's got to be so minuscule of a tinge it's hardly worth mentioning. And now... now you say the Hellacopters remind you of the Lazy Cowgirls??!?!? I can't take it anymore!! Kenny—get out of the house and see more shows! *Please*!!!
Beth Loudmouth

MRR people,

Well, I'd like to set some stuff straight after reading your last issue. I had sent in my new CD compilation called "Smash Ignorance Up!" to your review department. I had spent over 4 years making this CD, and, obviously, I had grown from the secluded little Fat Wreck boy (when I was 14), to listenning to everything from street punk to grindcore to hardcore to oi. So, I think on my new CD I covered most of these areas. It's very diverse, and it even benefits the People Against Racist Terror (I try to make all stuff beneficial to others).

As I read the last issue, I was finally graced by the review of my CD. Well, like most of the asshole reviewers in the world, the person (PA, whoever the hell that is) completely bombarded it, and criticized it. I can take the insults, hey more power to ya, but most of the reviewer's points are just plain dumb! The reviewer says that most of the bands sound like NoFX... no they fucking don't! I could list all of the bands here, but this is no advertisement, but I must say that there are a total of 7 bands out of the 27 bands on the CD that sound similar to NoFX, and one of the bands features a guy from NoFX! The reviewer *only* names 5 bands, with one being critisized, and the other 4 having a poppy feel. So now anyone that reads the review will think the CD has a poppy feel, when in all actuality, the CD is fairly fast paced. The least you could do is list the goddamn bands! The reviewer obviously didn't notice that there is some good hardcore, some good oi, some good, pop, and some ska on the CD, which lead me to the conclusion that the person didn't even listen to it. That's fucked up. Reviewers are suppose to listen to the whole CD. And sure, Sublime is on the CD, but they do a great Minor Threat cover, they support the cause, are great people and friends, and have beyond their control, have become successful. So fucking what??? I don't listen to all of their stuff, reggae's not the best of stuff, but they do a great tune. Fuck you reviewer for that!

Lastly, the reviewer attacks me for not putting any information on how the People Against Racist Terror fights racial injustice. Well, buddy, what the fuck do you think they do? Sit around and watch movies about Hitler and talk about how his ideas were total bullshit. No, they organize protests, write newsletters, and create a place where people can go to learn about what's wrong with this fucking world, and what we can do to make it better. You should fucking know that!

Well, MRR, I still do enjoy your zine, it's meant a lot to the punk community, and I try to pick up a copy when I see one, but this crappy reviewing and constant put-downs of other bands has to stop. If the band is generic, don't say they just sound like NoFX. Compare them to NoFX, and see if they're talented, and if they have a good message. That's what punk's all about, giving bands the chance, and realizing that every band supports a scene, and they do something for their hometown. Next time, give the CD to someone who would appreciate it for what it is, and not sit there and be completely negative about something that took so much effort, and is so fucking positive. Thank you...
Danny @ PPR/ PO Box 59854/ Rockville, MD 20859-9854/ PosProbRec@aol.com

So Dan (whoever the hell you are),

I fail to see where I attacked you in my review of your CD, where as you seem to be fairly quick to personally attack me about everything, and you don't even know me! I guess that makes you a pretty big man about it. But those self serving plugs for yourself should counter any of your wrongs.

Anyway, you got the review all wrong, which leads me to the conclusion that you didn't even read it! Let's start off musically:

1. "Plenty" does not mean "most" and trust me, eight bands that sound like NoFX is plenty.

2. You can't possibly expect any reviewer to list the full 27 bands.

3. I did mention that there are some hardcore and ska bands. I didn't mention any of their names because the hardcore is horrible, ska is not any form of punk, and just because you chant "Oi" or "Hey" it doesn't make you an oi! band. The truth is that well over half of the CD falls in the pop punk category.

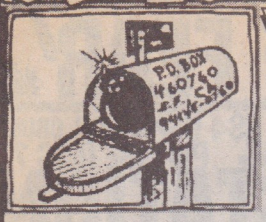
4. It usually helps to print the lyrics if you want me to judge a band by their "message."

5. Sublime plays frat rock and has videos on MTV; what do you mean it's not their fault!

I'd like to say that I am not attacking the People Against Racist Terror, but I still have no clue as to what they do, and have yet to find anyone else that does. After two attempts at backing them you still haven't documented a single thing that they have done. How do I know that they don't just sit around eating pizza (that they bought with your fund raising money) and talk about the new Doom patch that they got? I've been to a million meetings like that. If you told me what good they have actually done then it might mean something.

I still don't know why you are so angry with me. After listening to the whole CD for about the fifth time, the only conclusion I can come to is that you have to be angry at someone after wasting four years on what is just another mediocre CD compilation.
Peter Avery

Letters



Dear MRR and the members of Indecision,

I was surprised to see that a letter of such brevity on my part, on what I would consider a fairly obvious topic, would inspire such a heated response on the part of Indecision. I think MRR's response was a fair summation of the matter, but I do have a couple of things I'd like to add, to clarify some apparent misunderstandings.

Indecision, or a member thereof, "demands to know what's so DIY about [me]". Well, if your criteria consists of the things you listed in your letter, you can rest easy knowing that I've actually done every single thing you mentioned, to one degree of success or another, over the six years or so that I've been actively involved in The Scene. I won't bore anyone with the details of my "punk resume", because I don't think it's relevant whatsoever to the issue at hand, and none of it would make my opinions generally more or less valid than anyone else's. My lack of personal celebrity seems to inspire some sort of contempt in you, as you sound totally indignant that some "random kid from Minnesota" would dare voice his opinion on your involvement in something that is generally relevant to anyone involved in hardcore, and specifically to MRR and its policies. On that same note, I guess anyone can write a letter—but almost no one does, unfortunately. A minority of the hardcore scene creates most of the dialogue and standards, and most people don't bother to contribute their insights. I don't know if that's out of apathy, contentment, or anxiety that someone will demand to see their qualifications, just as you did with me. Incidentally, I am not an "authority" on DIY and nor do I claim to be. In fact, if anything, you are the one who is trying to invoke "authority" by attempting to invalidate my opinion because of some elitist hierarchy that says only certain people deserve to have their voices heard. I think that the most difficult and challenging thing a person can do is to voice their opinion in a public forum, particularly if it is an unpopular one, because they will then instantly draw wide criticism, not only of their ideas, but also a degree of animosity and hostility towards their own person. Conflict is sometimes a necessary part of honest communication.

If you closely examine my original letter, you may note that my primary concern was not some act of hypocrisy on your band's part (as it was the interviewer who made the statement anyway) but to make a fairly standard observation about Revelation records and the other "major independents" that use the DIY underground and its not-for-profit network to launch some of their bands into mainstream success by marketing, commercializing, and selling a culture that they are no longer authentically a part of. Your own uncertainty about Revelation's integrity prevents you from properly defending them, yet at the same time you feel that your band's willingness to associate with them should somehow be above questioning.

We apparently have different ideas as to what the phrase Do-It-Yourself means, which isn't unusual, as there is no concrete definition for it, or for the term hardcore in general. You primarily cite intangible motivational factors as your basis for differentiating a DIY artist from others. I'm not questioning your sincerity, or your genuineness of artistic expression, nor would I bother questioning the sincerity of a given major label artist, because it isn't relevant, and it can't really be objectively determined. In my estimation, DIY is a method of doing business and a loose theory for cultural autonomy in hardcore, that has important economic, social, and political ramifications. The most strict interpretation of DIY would have every band releasing their own record, and I think that would be ideal, except that some bands don't have the time or money, so as a matter of convenience we have DIY record labels that concentrate on this task. To be "dedicated to DIY", I feel that the entity in question must be operating in a totally DIY manner. As you yourself pointed out, this is not the case with Revelation, and so logically it follows that the same could be said of the bands on Revelation. There are many good bands that have gone the route of the non-DIY "major independent" for whatever reason. I'm not saying that they are "evil" or dishonest people—they are doing what their conscience allows them to, and many of these people have close ties to the DIY scene, and have contributed to it, and may continue to do so in some capacity outside of their non-DIY band. I say outside of their non-DIY band, because you can't contribute to DIY by undermining it through your actions of not adhering to it, bearing in mind that DIY and hardcore are not mutually exclusive in most peoples minds. You cite Avail and the Young Pioneers as being on Lookout and also being DIY, and I think that you are again confusing the issue as being one primarily of artistic integrity (they play the kind of music that they want to, and they aren't trying to sell themselves on MTV), when it is actually a question of the manner in which those bands do business, and who they choose to do business with (i.e. make money for). My personal belief is that the DIY network and its limited resources shouldn't be wasted in an organized effort to buoy and provide a convenient underground fan base for capitalistic labels that are ultimately just seeking to make a profit in the more mainstream market. I don't think I need to go down the shopping list of political arguments against major labels, or the importance of maintaining free speech and art that exists in independent opposition of the capitalist system, or illustrate how the "major independents" are closely linked to them... because everyone has heard it all before, whether they agree with the ideas or not. Just as you pointed out in your letter, all of the individual components of the scene will have to decide for themselves whether they want to support Revelation, or the bands associated with Revelation, as you now are.

In your response, you again make the broad claim that you "wholeheartedly subscribe" to the DIY ethic. It would seem to me that your actions, in releasing something on Rev, contradict that statement. Of course, that's my perspective, and you have your own ideas as to whether that was a compromise or not. What I disagreed with in the introduction to your interview, given the information that I had, was the implication that someone could be releasing records on Revelation and still be "dedicated to DIY." At the time I had assumed that you were now a contractually obligated part of Revelation's product line. Apparently this isn't the case if I'm to understand your letter. If you aren't on Revelation and it was just a one off deal, I can see why you'd want to defend your reputation as a DIY band, but bear in mind that it wasn't myself or the short letter that I wrote that put that reputation in jeopardy, but your decision to work with Revelation on whatever basis. I don't think I was "calling out" your band, or making any sort of personal attack on its members. This isn't a "Ned Kelly vs. Indecision" boxing match, it is part of a necessary debate that has been ongoing in hardcore for years and years. The only thing that keeps hardcore from drifting into mindless consumerism, conformity, and stagnation, is its relative isolation from the mainstream, and the ethical and ideological undercurrents that inspire The Kids to think critically, communicate their thoughts, and act on their ideals. And yes, there are more important things going on in the world at large, but this is a discussion about the world of hardcore, where the DIY ethic is, in my eyes, the most important issue.

N. K./ PO Box 14411/ Minneapolis, MN 55414

Dear readers,

We had problems with our e-mail right around the last week of '98. If you sent us something (particularly a letter) around that time, you may want to resend it. The problem is taken care of now.

Oh yeah, if you want your address included with your printed letter, put it at the bottom of the letter. If it's just on the envelope, we'll assume you did not want it included. You should include it, so folks can write you.

For fun, you may want to try a trip to a local big-city hospital emergency room. Be sure to tell them you don't have insurance. You will learn a lot, I think.

Jeff M.

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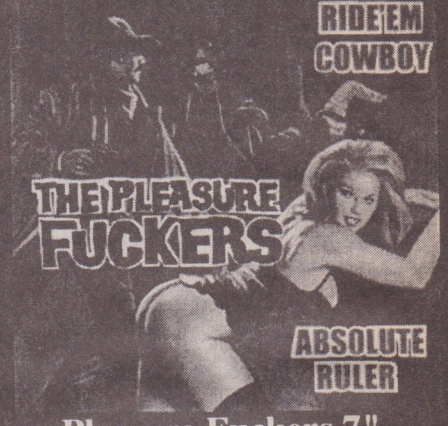

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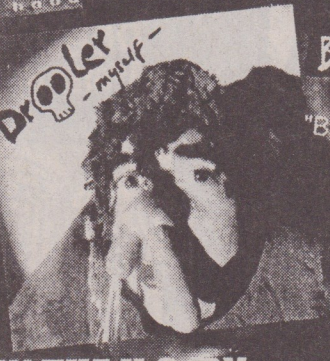

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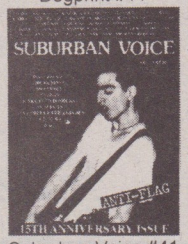

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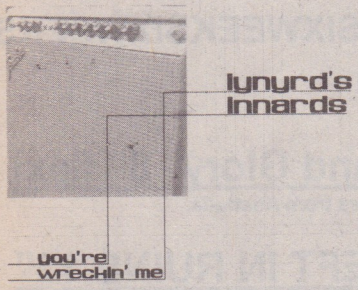

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Count Your Lashes Out Loud

I must have been in one hell of a coma cuz all of a sudden, everyone around me has children. When did it become fashionable to breed? Did Madonna have a child or something? Oh, of course... As if it wasn't bad enough that I had to watch all these horrid little prepsters swarm into the city, invading all our gay spaces, as well as my own personal space; feeding chains like Starbucks and Barnes&Nobles, while shutting down clubs in order to build yet another gaggle of "artist" lofts for lawyers. Not to mention having to watch bevy after bevy of bald boys devour what little street parking we have with yet another SUV in desperation to prove how rugged and manly they are despite having male-patterned pubes for hair; all the while jacking up the housing market so fucking high that everyone who made this city so amazing in the first place can no longer afford to live here and has subsequently left... As if all that wasn't bad enough, now, they're breeding like roaches. Since I'm pretty sure the gestation period for humans is still a long nine months, how did all these little creatures get here so quickly? Them upwardly-mobile Young Urban Pathetics must breed in microwaves. A mere five years ago (*those were the days...*) one would be hard pressed to find any kids running around the City, but now, it's like fucking Romper Room. Yes, it is as ugly as it sounds. San Francisco is now a place to raise children.

Why is everyone having children anyway? Isn't there an overpopulation problem or something? Do we all want to stand in line for gov'ment cheese? World population, currently at 5.5 billion, is growing at a rate of 1.6% annually, equivalent to adding the population of Mexico to the world every year. The scientific consensus is that if the world's population continues to increase at its current rate, and if industrial nations, namely the US, continue to blindly exhaust and pollute the planet to feed their limitless economic growth, the Earth's ecosystem will gradually collapse, causing famine, disease and war on an unimaginable scale. The Census Bureau projected the 1999 US population to 271 million, up 1% from last year. Moreover, new Census Bureau projections show that the US population will likely increase by 50% in only 57 years. That's up to 383 million people by the year 2050! And although the US houses only 5% of the world's population, we're responsible for using 23% of the world's commercial energy, producing more garbage than any other country in the world, and generating about 21% of the world's total carbon dioxide emissions, the major contributing gas to global warming. So what should we do now? Many advocate a policy of zero population growth, keeping the birth rate equal to the death rate for a given period of time, through "replacement level fertility" or two births per couple. *But doesn't that make four?* So in all fairness, I propose amending the policy to state that all parents must be killed immediately after giving birth in order to correctly maintain the current population level.

Currently US fertility is around 2.1 births per woman. You thought we wouldn't notice a tenth of a baby running around the house. And then we have overachievers like Nkem Chukwu and husband Iyke Louis Udobi from Houston and the McCaughey's in Iowa, pumping out litters of babies at a time. Septuplets! (Octuplets originally for Chukwu/Udobi but who's counting.) Septuplets is an extraordinary thing in humans. Even smaller multiples, such as twins and triplets, are highly unusual. I mean **were**... Between 1971 and 1994, the number of multiple births has quadrupled. *A miracle? A blessing from God? Does God know how expensive kid's shoes are today?* Nope, it's reverse Darwinism at work. Through the use and abuse of fertility drugs and the miracles of modern science, all those undesirable genes that were supposed to die out are now increasing exponentially, upsetting the whole ecosystem as we know it! Without enough natural predators keeping these vermin in check, their numbers will soon infest much of the midwest and Texas, increasing competition and depleting resources til finally, like the plague, they migrate, bringing destruction and mutant genes to the coastal states, namely, San Francisco. *Oh the horror...* And although we should be decreasing our fertility, fertility clinics are booming, serving up cocktails (no pun intended) of Clomid and Perganol, and hatching more eggs than a factory farm. Fertility specialists say a "side effect" of these miracle fertility drugs that stimulate super ovulation of large numbers of eggs ripening at the same time, is multiple births. *Multiple births is a side effect?!* Drowsiness is a side effect; stomach upset is a side effect. Septuplets is a freak show. Without drugs, the chance of having a multiple birth is only about 1-2%. With drugs, the probability climbs as high as 25-30%. And the only solution these so called fertility specialists have deduced to alleviate this side effect is "selective reduction" or removing the excess fetuses (feti?) from the uterus. But like the McCaughey's and the Chukwu/Udobi's, many parents oppose such removals for religious reasons stating God gave them these embryos, "It's God's will and we're trusting in the Lord for the outcome". Well it was God's will that you not fuck your brother or spawn any inbreds, but you didn't trust him there did you?

The reproduction industry wants fertility treatments to be available to everyone saying it wouldn't be so expensive if those recalcitrant insurance companies and government agencies like Medicare and Medicaid weren't so cost-conscious and discriminatory. Hell, they willingly pay for Viagra so why not? On the flip side, many HMOs still refuse to cover prescription contraceptives for women, ignoring even their most basic reproductive health needs. The health-insurance industry itself concedes that the cost for providing coverage would be less than a nickel a day per woman. *A nickel a day* to meet the most basic and fundamental health needs of the American woman. On average women pay 68% more than men in out-of-pocket heath care expenses already. *And Viagra is government subsidized?* No fucking wonder we have double the rate of unintended pregnancies (48%) than of any other developed country. Well God Bless America.

If you find yourself being one of the 48% of women with an unintended pregnancy, call the Emergency Contraception Hotline (888-NOT-2-LATE). This 24 hour Hotline is completely automated, in both English and Spanish. Callers can listen to information about emergency contraceptive methods available in the US as well as receive the names, phone numbers, city, and state of five providers located nearest them. Or call The Office of Population Research at Princeton University (800-584-9911; or *http://opr.princeton.edu/ec/ec.html*). They can also help you find clinics, hospitals or doctors nearest you that will prescribe emergency contraception. But be sure to act quick; you

only have 72 hours!

It seems as the government foolishly supports those who fuck to breed but condemns those who fuck to fuck. But since when have they ever done anything right? Support fucking for fucking sake! If you want to feel good or if you love life or if you just plain love fucking, then please, by all means, fuck your brains out. But if you just want to create life or make something that will love you forever, go out and get yourself a chia pet instead. Til next time, play hard and play safe.

This Christmas season thing has left me feeling more than a little frazzled. I've fought with teenagers in department stores and beaten old ladies with my luggage in airports, so excuse me if I seem a little on the disjointed side this month.

1.Gilman Street

So it looks like Gilman Street is in trouble with the law again. Seems one of their neighbors, a electronics company called Dicon, took issue with the vandalism and underage drinking that they associate with the club. Instead of bringing it to the Gilman collective's attention, they went and tattled to the Berkeley board of directors.

Why "the kids" feel some over whelming need to drink and fuck things up for one of the best projects in the bay area is beyond me. I know that this a tired discussion, but come on, is it really that hard to behave yourself around the club?

Having been video taped at many a political rally over the years, I can't say I'm surprised by the fact that Berkeley police were spotted videotaping club patrons this past month. I will say that its a sad fact that you are under surveillance in Berkeley merely for going to a club.

Gilman street has, of course, dealt with the situation intelligently. There was none of that "Oh woe is us, the man's really fucking with our scene dude" kind of bullshit. Oh no. The Gilman collective went out flyering the neighborhood, scrubbing graffiti and sending a proposal to the Berkeley board of directors.

Don't know yet how this will all turn out. It's probably a good sign that Dicon is so embarrassed by local media reports that they won't talk to reporters, and that City council member Kriss Worthington says she'll do what she can to make sure Gilman St stays open.

Props should also go out to Atom Thompson for writing an article about this whole thing for our local free weekly paper. Bringing this whole thing to the attention of those outside our scene.

2.Them Old Guys Sure Do Rock

You may be sick and tired of hearing about those Bostonian rockers The Real Kids here in the pages of MRR, but too bad 'cause they just played here and I've just gots put my two cents in.

When I first heard The Real Kids were coming out to play San Francisco, I was more than a little apprehensive. Great, I thought, another group cashing in on their old school rep. They couldn't make money in '77, but whats to stop them from trying now.

If I wasn't worried about the sell out factor before I got to the show, I sure was once I walked up to the door. I'm not a believer in the "five bands five bucks" ethic, inflation is a fact of life and five bucks just won't get you what it did in 1985. Still, ten bucks for three bands seemed a little extreme. I paid the price though and walked in the door.

Marlboro had the fucking place plastered with ads, and were giving out free merchandise and cigarettes. I guess the fact that its illegal to smoke in bars in California hadn't gotten to the club owner yet, 'cause the place was smokier than an AA meeting. Yet, I was told repeatedly that this was a club thing and the Real Kids had nothing to do with it. So I stayed.

When the Loudmouths finished up their set and Bruce told me the Real Kids weren't even in the building, I started to get really upset. Ten bucks, billowing clouds of cigarette smoke and still they hadn't even shown. My anger was put to rest though when the Real Kids walked in the door, their shag hair cuts longer and looking just a little grayer than they do on that first record cover.

They plugged in, broke right into song and all my complaints just faded away. If they were doing this for the money or not I'll never know, but I do know that they put on one hell of a good show. Playing all the hits and putting to rest all my thoughts of old men going through the motions to get some late coming glory and a free trip to San Francisco.

3.Somebody Put A Lease On Those Hardcore Kids.

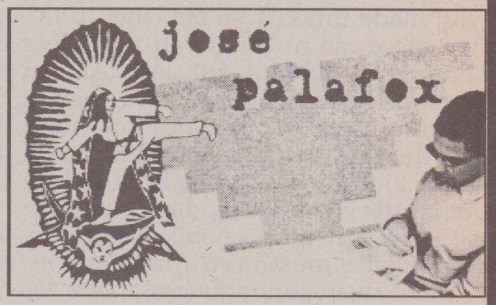
Word on the streets is that the fists have been flying at the tough guy hard core shows here in the lately Bay Area. I guess it was just a matter of time before the nasty side of the thug style retro thing reached us. I know I am once again treading on well worn territory here but geesh, it doesn't take much to figure out that if a club has to call the cops every time they put on a hardcore show, they ain't too likely to keep putting 'em on.

What is all the more embarrassing is that I like the music of most of these meat heads. I am an absolute sucker for finger in the air sing along hardcore. Too bad "the kids" can't seem to control themselves during those chugga chugga parts in the songs.

4.Killed By The Tri-State Area

In an attempt to prove that Connecticut has produced more than just bands with Ray Cappo in them I'm looking for info on early (77-82) bands from Connecticut or Rhode Island. Thanks.

That's it for now I can be reached at seansul@mindspring.com



BERKELEY POLICE SURVEILLANCE OF GILMAN ST. AND BIG BROTHER

On at least two separate occasions, the Berkeley Police Department in December of last year have been spotted taking pictures and video footage of kids at Gilman St. A. Clay Thompson, hardcore-kid-journalist (yes, we exist) reported in the *San Francisco Bay Guardian* (January 6,1999 p. 13) that, again, Berkeley city officials in the city planning department are thinking about revoking the spaces permit. Any dirt that they can get on the club will/can be used as evidence if the city decides to shut down the club.

Apparently, the city has had reports of vandalism in the neighborhood and under-age drinking in the area. Although Gilman St. spends about

$500.00 a year to help with "security" of the club and to keep the area clean. The city of Berkeley has suggested that Gilman St. hire uniformed cops to help with security. For The Kids who work and for those who go to shows there; the thought of having uniformed security guards does not really fit the idea of a DIY club. Colin Ascher, a Gilman St. security volunteer, told the *San Francisco Bay Guardian*, "[s]ecurity don't know how to deal with people in the punk community... How is that kid going to react to that guy with a gun or a nightstick? We *explain* to people why they shouldn't do something. Hiring security would destroy the whole feeling of the club."

In an interview with yours truly, Capt. Bobby Miller, the press liaison for the Berkeley Police Department, stated that "videotaping to get evidence is not an unsual thing." Surveillance and photographing people going in-and-out and all others hanging around the club is done merely to "get an accurate accounting of what's going on" at Gilman St., according to Capt. Miller. What *has* been going on the last few months here in Berkeley is that -like many other cities in the country- there has been a growth in police surveillance cameras and listening devices, more prisons (Berkeley is considering building a new jail almost next to Berkeley High School), harsher legislation to get "tough on crime" like "Three Strikes and You're Out" in California, and more emphasis on a police-military "inter-agency cooperation" that includes the use of Cold War leftover equipment and technology law for law enforcement purposes.

A few years ago, the *New York Times* reported that many cities across the country were installing video cameras to monitor and record actions on the street. In Baltimore, police there installed video cameras to allow them to monitor a 16-block downtown area 24 hours a day. Frank Russo, the director of public safety for the city said, "This is our way to say, We care, and we're watching'" (See, "Police Surveillance of Streets Turns to Video Cameras and Listening Devices," 2/7/96, p.A-8). Although there is much talk in Congress about the "End of Big Government" these days, policy makers have not found it difficult to give large amounts of money for law enforcement purposes. So while there is a tremendous decrease in social spending in traditional New Deal welfare state policies, law enforcement, has been greatly expanded into what some call: the Decline of the Welfare State and the Rise of the Crimefare Sate. In her excellent book, *Making Crime Pay: Law and Order in Contemporary American Politics* (New York: Oxford Univ. Press, 1997) Katherine Beckett tells us that, especially since the 1960s, our notions about crime and the emphasis on "law and order" stem from "the effort to replace social welfare with social control as the principle state policy" (p.10).

On a recent trip to the Department of Justice' hi-tech Border Research and Technology Center in San Diego, Ca., I got chance to talk with officials in charge of the government center . The officials emphasized that much of the technology and equipment has broader implications not just for "border security" but for major cities with law and order "problems." The center, headed by the National Institute of Justice and Sandia National Laboratories mainly seeks ways to apply military and intelligence technology to the U.S.-Mexico border. Then U.S. Attorney in San Diego, Alan Bersin said, "[o]ver the last 50 years, we've made enormous investment in military hardware... What we need to do is take technology developed during the Cold War, package and apply it so the men and women of law enforcement can do their jobs more effectively" (See, "Star Wars arrive at the border: High tech developed by the military, CIA may aid enforcement" in the *San Diego Union-Tribune* 8/29/96, p.B-9).

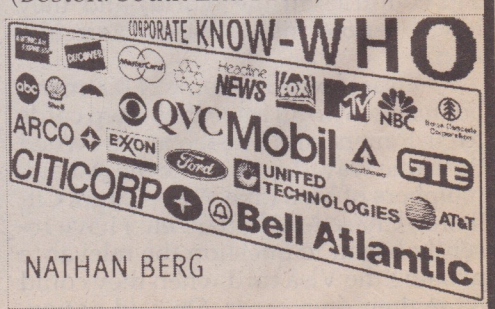
The following is some of the devices that the center has tested for border control use include:

- A photo-identification system developed by Hughes Aircraft Co. that uses intelligence "facial recognition system"- and determine whether that photo matches other law enforcement databases.
- An "auto arrestor" that uses an electric current that runs through a conductive strip which runs under a road and can shut down a car's ignition system.
- A new satellite tracking system that uses a mini-satellite dish on top of patrol cars will allow agents to better coordinate their vehicle movements.
- A computer that identifies commuters near the border by voiceprint.
- Cameras that can see into car trunks and ion scanners that can detect drugs hidden in vehicles.

Although this stuff is more shocking than two cops videotaping kids pissing on the streets outside Gilman St., the fact that the Berkeley Police (out in the open) videotaped and photographed kids who just happened to go to a show should raise concerns about cops using technology to intimidate people (whether they use this as "evidence" or not). The fact that it is getting harder and harder for young people to have a place to hang out, listen to underground music and ideas, and to occasionally buy radical literature in spaces that are run for and by the kids.

We should not underestimate the power that young folks in the punk/hardcore "scene" have when organized. It comes to no surprise to read a report from the mid-1980s by then Vice-President George Bush about the threat that young people from "Third World" countries posed to the status quo. The report, *Combatting Terrorism: The Official Report of the Cabinet-Level Task Force* (Chaired by Bush) stated that: "Fully 60 percent of the Third World's population is under 20 years of age; half are 15 or less. These population pressures creates a volatile mixture of youthful aspirations that when coupled with economic and political frustrations help form a large pool of potential terrorists." Of course, the economic and politically repressive conditions that young people in "Third World" countries experience are way different than here in the U.S. It is important that -in keeping and fighting for more spaces like Gilman St.- we not forget these important spaces can also be a microcosm for a culture that emphasizes new and different ways of organizing society where art and music can be used not to degrade people but to uplift people's spirits. It is for this reason that we should take these things seriously (even minor incidents like these). Sometimes when think that we have it all (Epicenter, Gilman St., MRR etc.) we forget that it wasn't easy to get these things and that it's harder to get folks to defend them when they exist.

PS: for more info on the FBI's COINTELPRO and their effects activists, see *War At Home: Covert Action Against U.S. Activists and What We Can Do About It* (Boston: South End Press, 1989).



TAKING CHARGE.
Its been said way too many times

that money is the root of all evils. Greed, power, over-consumption, environmental destruction, class divisions, and a countless number of the rest of the world's problems can all be linked to the overwhelming allure of money. But money is taking a whole new shape in our 'civilized' society. Cash is slowly becoming obsolete as we turn further and further towards a numbers-based monetary system. Think about it. You can get your paychecks direct-deposited and simply write checks or use credit cards for all of your purchases, meaning that one could live there entire lives without ever touching the green and silver stuff. I have to admit, it does sound rather appealing. And it's that very appeal that this month's antagonists, the charge card companies, are banking on. They are doing their share, and (make no mistake) taking their share, by steering customers towards a cashless existence. And to do so, they've perpetuated the myth that happiness comes about through financial excess. So, the question begs to be asked: If money is the root of all evils, then what in the hell are charge cards?

Charge cards are simply a way for a few select businesses to make money from the process of exchanging money. Sounds like a bank, huh? Well, sorry to say, but that's exactly what they are. When you use a charge card, they make money, just like the bank makes money from you putting your money in them. Here's the lowdown on one of the sneakiest industries that exists today.

PICK-POCKETS.

It is estimated that consumers spent over $1 trillion using credit cards last year ($1,000,000,000,000!! Look at all those friggin' zeros!) Visa International dominates this market with about 50% control, while the other two big players, Mastercard and American Express are at 25% and 19%, respectively (not much room left there). Anyhow, Visa alone has 440,000 ATM machines in over 240 countries (bust out your world atlases and you'll find out that there is barely 240 countries in the world) and they have over 600 million cards in circulation.

Visa is owned by some 21,000 member banks who all issue their own cards to customers (and Mastercard is owned the same way). Some of the mega-bank members of Visa (like Wells Fargo, Citibank, Chase Manhattan, etc.) have recently began to question the relevance of using the Visa card when they could issue their own cards. On said notion, Visa's CEO, Carl Pascarella, had this to say: "We will make sure we are not only relevant but absolutely necessary." Well, well, well. Look who's power-trippin'. And that's just the half of it. Banks that are members of Visa or Mastercard (many are members of both) are forbidden to issue cards by other companies (American Express, Discover, Diners' Club, etc.), thereby giving Visa and Mastercard a stranglehold on the industry.

This last practice has (finally) landed them in court. This past October, the Justice Department filed an antitrust lawsuit against both Visa and Mastercard, claiming that their practices are creating an unjust monopoly. Now you'd think that the government taking on these corporate behemoths and calling them on their shit would please me. Yes, I do like to see corporations being held accountable for their actions and I hate monopolies. However, as the mainstream press argues about the implications of the Justice Dept.'s actions (like whether or not this will help consumers), I sit back and wonder how the scope of the argument got so limited. Amidst all the rhetoric about monopolies, consumer interest, economic competition, and public good, there is a question that will not be asked. Should this entire industry even exist? My thoughts are that it shouldn't and here's why.

'THINK OF IT AS MONEY.'

Obtaining a credit card these days is no challenging task. Junk mail pours in from the 'plastic' companies at an all-too-steady rate, promising a credit card no matter what your financial status might be. When you bite their hook and get one, you'll receive a ton of information pertaining to the interest rates, fees and limitations of your new toy. This is what has come to be known as the "fine print." No one ever reads this crap, if not just because they would need a high-powered microscope to do so. But located somewhere in that mess of small-lettered jargon is the blueprint for how they plan to rip you off.

First of all, they can charge you an annual fee for your card. If you aren't being required to pay such a fee, then you will more than likely have a higher interest rate. As credit card companies have become increasingly shady, they can fool you with these interest rates. They will promise an amazingly low rate when the truth is that it will skyrocket after the first six months. But the biggest scam comes in the form of "transaction fees." These are the fees that you're charged for use of certain ATM machines that aren't associated with your bank. And if you use an ATM outside of your state or country, these fees can shoot through the roof. This concept can be thought of as being 'nickeled and dimed to death.' And this is how they make their money. If Visa has 600 million cards in circulation, they need only figure out a way to extract one dollar each year per cardholder to make $600 million (and obviously they are doing much better than that).

And as the privledged societies on this planet become more and more technological, the credit barons are searching for new ways to get in your pants. One of these ways is through 'E-commerce,' which is basically on-line credit that one could use to pay bills and shop over the internet. (Soon we will lead lives so convenient that we will never have to leave our couches. I can't wait.) They are also beginning to promote their new 'smart' cards. Smart cards are credit cards that have a microchip embedded inside that basically acts like an ATM in and of itself. You have a set amount of money on the card and you can spend it just like you would a normal credit card. When you get paid you can simply go to the bank and transfer money from your account directly to your card, and then go out and spend some more! Yippee! One of the freakiest technological developments in credit card industry is their plans for more accurate identification systems at ATM machines. Thus far, they have been using personalized PIN numbers to identify the card holders. They claim that too many people are getting robbed because this system isn't accurate enough. So they have begun testing "biometric" ATMs, which scan physical characteristics to correctly identify users. It started by scanning fingerprints but now they're testing ways to scan the iris of your eye. ("Your identity check is now complete, Mr. Orwell. Please feel free to make a transaction.") Scary, to say the least.

As these new developments take hold, we will surely have to endure further promotional manipulation from these companies, whose means of current means of promotion are some of the ugliest around. First off, we've got the TV ad campaigns. There are ads that explain that Visa is "everywhere you want to be." They've even used ex-presidential candidate, Bob Dole, for one of their ads. The commercial in question was part of a campaign to scare people away from using checks because, by doing so, one might be required to procure an ID (Nooo! Anything but that!).

There's also the new Mastercard commercials that ironically show the things that you can't buy with a Mastercard (yes, believe it or not, such things DO exist). These spots use the slogan; "There are some things that money can't buy. For everything else there is Mastercard." The wording alone cracks me up. Couldn't you say that 'there are some things money can't buy, and for everything else there is *money*?' Anyhow, American Express took the cake a few years back when they began their 'Charge Against Hunger' blitz. This came about as corporations have searched for new ways to go about "strategic philanthropy," which is basically a great way for them to promote their name while giving the appearance of social concern. These American Express ads, for instance, showed black-and-white images of desolate looking people, who were supposedly in need of a good meal, and then explained that every time we used our American Express cards we would be helping to feed them. At the end of the commercial, two words would pop up at the bottom of the screen reminding us to "do more." Let it be known that they actually mean "buy more." After all, if they were really interested in stamping out hunger, they would take the millions of dollars they spent on the television ads and donate that to the cause. Visa made a good example of this with their "Read Me a Story" campaign, which amounted to a $1 million dollar donation to the nation's biggest child literacy program. However, what you aren't supposed to know is that they spent $10 million promoting it! Are we truly supposed to believe that they are noble do-gooders? Of course not, they are simply making themselves appear concerned while raking in the profits. Just to drive the point home, here's a quote from a company spokesperson at American Express regarding its anti-hunger campaign: "We wouldn't continue to do it if it wasn't good business and I feel absolutely comfortable saying that." I don't know about you but I don't feel so comfortable hearing him say it.

Another aspect of their shameless promotion is the sponsorships and co-branding efforts that major companies seem so eager to utilize these days. Visa made big on their sponsorship of the last Olympics, while Mastercard did it with the last World Cup soccer tournament. But the co-branding bit is the scariest thing to me. Not only has Visa teamed up with major companies like Wal-Mart and Blockbuster to create cards with their likeness, but they're teaming up with everyone. I see now that you can get a Visa card created especially for readers of *The Nation*—an increasingly mainstream, yet nonetheless progressive, publication. And Working Assets, the progressive, change-the-world telephone company also has their own Visa cards now which, to me, represents a stark contrast between the way they preach and the way they act. It makes wonder when we'll see a MaximumRocknroll Visa. (C'mon y'all! What's the hold-up?) Honestly though, where will this all stop? As you might suspect, it won't.

One of the most interesting aspects of this whole credit card business is that they're trying to convince us to use them in place of regular money (and judging from my small stint as a cashier at Target about 5 years ago, it's working). But what's wrong with regular money? Did I miss something here? According to the credit card companies, I did miss something. They claim that cash is bulky (yeah, I've had a real problem with that), that it's easily stolen (as if credit card scams are non-existent) and that it's a waste of our resources (and having Martha Stewart tile an entire swimming pool with charge cards for an advertisement isn't?). They claim charge cards are the money of the future. In fact, the very first slogan for what ended becoming the Visa card was; "Think of it as money." But money isn't advertised, it's not emblazoned with the images of Wal-Mart or any other promotion-friendly business, and no one is making a profit off it. (I realize that saying 'no one is making a profit from money' could be one of the dumbest things I've ever said. I hope you know what I mean.) How can I think of it as money when it's nothing like money at all?

A credit card is nothing more than a convenience. But just because something is convenient doesn't mean that it's necessarily wrong or somehow immoral. Credit cards are wrong because private businesses use them to reap profits. They have shamelessly promoted them so that there is literally millions of people in debt because of them. If we, as a society have decided that credit cards are worth having, then the Federal Reserve should be busy trying to figure out a way to get them to us. It'd be a hell of a lot better use of government than trying to have the Justice Department hunt down the corrupt practices of Visa and Mastercard. You see, whether you like government or not (I'll take a stab at this and say that you don't), you have to understand that they are/can be better than private corporations. Many government programs, useful or not, are being attacked by the lure of privatization (Social Security, the prison industry, welfare, and as I've just shown, the Federal Reserve). It sure sounds good when you hear people call for a smaller government, but not when the consequences of it bring bigger corporations. You see, a government's top priority (at least in theory) is to serve the greater public good. Private corporation's top priority is the zealous acquisition of money. Which sounds better to you?

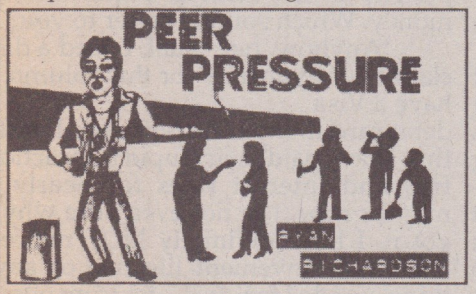
*Anyhow, per usual, I need a disclaimer of hypocrisy for this column. I have a Visa debit card in my back pocket as I write this. I have paid their stupid transaction fees and interest rates for nearly 6 months now. I'm not even sure why I got it. I have definitely NOT noticed any new convenient lifestyle or anything, nor do I feel any safer from possible robbery. It's virtually useless, except to make a buck for some fat cat in San Mateo. So, upon submission of this column, I am cutting up my Visa card and prominently displaying its remains upon my apartment wall. Any joiners?

THE END PART.

1. While researching this column, I stumbled across an article in the magazine *Christianity Today*, entitled, "Why The Devil Takes Visa," by Rodney Clapp. You know that I can't resist something that funny so I had to check it out. Sadly enough (for my researching work, that is), the title of the article was the only mention of Visa, so it didn't really have anything I could use for this column. But what it DID contain absolutely blew my mind! The article turned out to be a 15-page rant AGAINST the growing tide of consumerism! Throughout the article was documentation of corporate misdeeds, a historical analysis of capitalism, a look at environmental decay, and thoughts on society's tendency to sell itself out to individualism, convenience, and material excess. Furthermore, it went on to discuss how to "begin a resistance" to modern society (sounds like something straight out of Profane Existence, don't it?). Granted, it comes off in a very Christian manner (hence the name of the magazine) and it spends more time discussing the link between Christianity and business than I cared to know about, but all in all, an excellent article indeed. I guess it goes to show that you can't write off anyone for one or two of their views. It just may end up that you have more in common

with them than you'd like to imagine. You can find allies in the strangest places sometimes.

2. Please send all halved, quartered, melted, charred, bruised, battered, beaten, tattered, torn, broken, or otherwise mutilated credit cards to me at: P.O. Box 504, Chippewa Falls, WI, 54729. I will place them on the wall next to mine (and don't forget to call the bank and have them cancel your card, so I can't rip you off.) Um, if you'd rather just send me a letter with various comments or questions, that'd be great too!



OK, Christ, this earlier deadline is killing me. What is on my mind is, as always, great early punk rock 7in. that deserve your undying devotion. Actually, 60s lesbian novels have been on my mind, but you probably don't want to hear about that. This month, I present five punk 7in. that, while sought after, should be MORE sought after.

1. BLACK FLAG - Nervous Breakdown EP. People should be fighting in the streets to get a hold of the first pressing with the black & white, somewhat different "brick" artwork. There were 500 of these fuckers and Black Flag proved to be one of the greatest bands ever to roam the world. Greg Ginn's guitar sounded like that in 1978. Unreal. Keith Morris, later to front the Circle Jerks, sings on this and every song just makes me want to run wild in the streets or at the very least augment my already substantial armchair revolutionary arsenal. Never seen one even approach $100. Your Punk Rock Stock Broker sez this means this record is an A+ bargain buy. I grab copies whenever I see them.

2. INSULTS - both 7in. I don't care what the fuck '77 internet gab lines say, these guys are legendary and should be. Their "Population Zero" and "Stiff Love" (both from '79, I believe) are chock full of really great tunes that are identifiable from the first few seconds. The Insults had a freaked-out sound which is punk in a way no could seem to match. "I'm Just A Doper" is an anthem for every generation, even for straight edgers (just say you're into Irony and everybody thinks you're clever). Not only that, the sleeves are quintessential punk rock paste-ups which had me crying for the records when I first saw them in the Tim Yo library. You can find songs strewn throughout the Killed By Death series. The originals are beaucoup bucks and should be. Save your pennies.

3. FEAR - I Love Livin' In The City. First, the lyrics put the record into my personal punk rock faves pile. Then, the music guarantees it platinum status. Then the band photo on the back sleeve puts in to the Hall of Immortals. Look, there's a few bootlegs of this fucker floating around. You should buy them and save some money. The B-side "Now Your [sic] Dead" is also great. If you're a big game hunter, you should seek the original because as far as I'm concerned Ving and crew were the essence of bad punk rock attitude in '78 and you ain't worth a shit as a collector if you don't own it. Another 500 press. I love the U.S.A.

4. PAGANS - Six & Change. Sure, the British punks were being ushered into the green room in '77, but punk was just starting to creep around outside the big U.S. cities (or so it seems to me). Out of Cleveland comes this burning double A-side that should be selling for a million dollars these days. Six & Change is an unforgiving, shithead tune by a bunch of fuckers who didn't care. This is punk. Rare and good bang for the buck relative to what many record fetch these days. No definite pressing info, though Treehouse says 250.

5. CRIME - Murder By Guitar. You look at the sleeve (that is, if you can find it... the sleeve is particularly tough to locate) and think: LOUNGE ACT. You drop the needle and think: why should I even attempt to play ANYTHING?! It's practically all downhill from here. And the B-side is even better than the plodding, riff-ridden A-side. These guys, from everything I've heard, were not well-liked and didn't care to be. They were snazzy dressers and even snazzier musicians. They were not embarrassed by Flying Vs. Because they gave not one fuck about punks, they must be immortalized as the essence of punk. I think they wanted to make it big but didn't. Their fame has been left in the hands of all the miserable members of the early punk worshipping collector dickhead cliques. Someone somewhere with some major label affiliation is apparently working on an anthology of Crime material, not all of which is of this single's caliber.

That is all. I'm off to England to campaign for the deletion of that vexing "u" they put in words like "colour". Shut up, just shut the hell up.

Teenage Suicide

WITH NICK FITT

1998: The Year In Review

By the time you read this New Year's Day will have come and gone. Well, too fucking bad cuz you're going to sit there and read my "Year In Review" column cuz I feel like writing about the year that has gone.

TEN BEST THINGS ABOUT 1998:

In no particular order...

1. Larry Livermore Visited Me

Ok. So you think you "hate" him because he's been built up to be this evil guy and its just so punk fucking rawk to hate things that you're supposed to hate and blindly love things you're supposed to love ("Four legs good! Two legs bad! Anti-Flag good! Anti-Heroes bad!") But let me just say to his credit that I think he saved my life... which actually might give you another reason to hate him. But this is my year in review column and when you get one you can write what you like.

2. Waste of Space Rocked Attleboro

"Who the fuck is Waste of Space?" Waste of Space were my really rockin' power pop quartet that became big in Attleboro... and nowhere outside of. Sure, twenty years from now no one will talk about Waste of Space: Live At Budokan as being an influential record and no on will pay exorbitant fees for our demos and we won't be on any "Killed By Death" type comps and Norton won't reissue any of our stuff. But I, for one, had a ton of fun playing catchy rock n roll with three guys with whom I became brothers- in all senses of the word since we fought all the time. And I think the kids in Attleboro were just a little happier for it. Plus nothing beats 250 screaming Attleboro High School students all chanting "Waste of Space! Waste of Space!" at the Attleboro High School Band Jam.

3. I graduated

Thirteen years of hell finally paid off. I got a high school diploma and a certificate from a nonexistent shop class. Woo-hoo!

4. I turned 18

Maybe I'm not too into skin mags. And maybe I don't play the lottery. But I do smoke like a chimney and like lots of bands that don't play all ages shows. No more "Pat Martin" for me, thank you very much. I can use a real ID from now on to get my Lucky Strikes and admission to Makers shows.

5. No more Profane Existence

"Making Punk A Joke Again" finally came to end. Now there's only one label in Minneapolis that puts out records that are cool to wake up hungover people to.

6. Devil Dogs and the Real Kids

"Reunited and it feels so good..." for me at least. No, I haven't seen either of them play yet, but I will. And just the knowledge that I can is enough for me. Now if only I'd had enough cake around New Year's to go to New York to see them play within 300 feet of each other... then I'd be a much happier man.

7. Finding Out My Ex-Girlfriend Wasn't Pregnant (At Least Not With My Kid)

Yessiree, all of you out there that like to exchange bodily fluids know that there's nothing more tense then finding out that the monthly bill wasn't delivered on time. Plus, both of my older brothers had kids at a real young age. I think my parents would've fucking killed themselves if I'd done the same and G-d knows that I do not want that. From now on I will always wear the jimmy hat.

8. I Stopped Doing Revolutionary Politics Actively

Ok... listen here, kids- I'm down with the proletarian revolution. But I, alas, am a giant weakling and I just cannot cut the mustard. Sorry... I like the extra time I can spend with my friends. All you kids that want to do that stuff full time can run screaming to the Spartacist League (they'll ship the capitalist motherfuckers packing here and around the world), but I'm a lame-ass so I'll just slip them dough.

9. Feuding With The Donnas

Nothing warmed my heart more than opening my America Online mailbox in the evening and reading threatening emails from Donna F. and her boyfriend. Unfortunately, I was disappointed a bit. First of all, a high school graduate doesn't know the difference between "your" and "you're" or "there", "their" and "they're." Secondly, she kept threatening to kick my ass and I approached her and asked her to- twice. As of right now I've yet to have my ass kicked in any way, shape or form. Thirdly, "fuck you you fucking fuck I'm going to fucking kick your fucking ass you fucking faggot" is hardly what we in the business call a "harsh dis." Maybe she should stick to having Darin write her hate mail as well as her songs.

10. Working Full Time

Quite an experience. From working in a salt mine... ooops... I mean a steel mill... to selling the vinyl at Allston Beat- its been good for me. You learn things about life no matter where you are. If you don't, die. Please.

TEN WORST THINGS ABOUT 1998

Again... in particular order

1. Tim Died

But I can't and won't eulogize him.

2. My Kitty Died

Didn't we already read about this?

3. I graduated

Man does the real world ever suck! Sure, working full time is a great experience, but its like... considered gross when I try and hit on high school girls now. And I don't like not having my Saturdays off and I don't like just being able to nod off for a random nap whenever I feel like it and I don't like being able to leave for an hour and not have to worry about being totally fucked. Kids in high school- stay back if possible. Wait... I think I wrote this column once before too.

4. I Got Kicked Out Of Waste Of Space

And Ethan fuck-o didn't even tell me. Don't ever be in a band with a guy named Ethan Cordell if you can help it. Decent guy to hang out with, shithead to work with.

5. I Lost My Best Friend

Yeah... I'm an inconsiderate prick who never called her. Yeah... I said stupid things to her present boyfriend. Whatever. Maybe I don't deserve her friendship but I still love her a lot and miss her. No matter what she or anyone else thinks...

6. Getting Shot Down

I suppose that sucks every year, but I'm not talking about with women. I would've made a damn good coordinator no matter what certain wise-asses from New York have to say about it. But at least my response wasn't to say "MRR is gay" and start dating a girl half my age like other columnists who become disgruntled for one reason or another.

7. No More Fights On "Springer"

What is that? Why do you think I watch it? Mental stimulation?

8. Watching All The "Punks" Cave To Imperialism

Yessiree. Everyone supported the fucking bombings! You can see this whole chain coming from the bourgeoisie leading way the far over to the right. The simple fact is that all of you fucking sheep caved and supported imperialism in one way or another. From the nihilistic fuckers who just think destruction is "cool" to the kids who want to "get that Camel fucker" to the "we can peacefully get rid of Saddam" types to Dave Grenier supporting the anti-Semitic and sexist Nation of Islam. You all caved! The only solution is revolution, being an "activist" doesn't do shit, the only people who can get rid of Saddam are the Arab masses and only world socialism will end war. Period. End of conversation.

9. Jello Got Handed His Ass

Gotta feel sorry for the old boy... sure he exploits the mentally ill but he sure didn't deserve what he got.

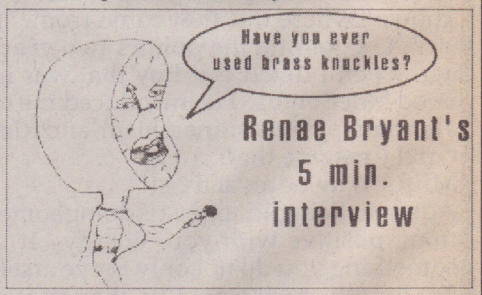
10. "Wacky" Cover Songs

What is up with these? Any band that covers a hair-metal song or a 70s pop song or a 50s rock n roll song just for laughs and doesn't like the songs deserves to have their lips cut off and sewed to their eyelids right before I slap my dick on their face.

Have a good 1999.

ENDNOTES

1. Write me. 404A South Main Street, Attleboro, MA 02703. I should have a new address after the 26th of January but I don't find it out until tomorrow and the column has to be in tonight. Sorry... next month.
2. Or just email me- xnickfittx@aol.com
3. I get a shitload of junk mail so say something about me or the column or most likely your letter will get deleted.
4. Rock power. Hockey Town.



With the new deadline for columnist changing to the begging of the month, I was not sure I was going to get a column in. Lucky for me, all the columnists lagged and we were all given a reprival. So, for the next six months I am challenging myself to interview six people within the punk scene, from various backgrounds that I consider successful, inspiring people. My criteria for success is only that these people are

living life on their own terms, are serving themselves and others, are happy, know themselves and why they are here, and focused and accomplishing a lot. The first person who came to my mind was a woman I admire, Adriana, from Burbank. I was not sorry I interviewed her. She is extremely eloquent and knowledgeable and had many insightful comments about her own life, as an activist and the punk scene as a whole.

MRR: Describe yourself.

Adrian: I am a seventeen year old Latino woman, living in Burbank, CA. I am a high school dropout planning to attend the Art Institute in Seattle in September of 1999. I am involved with the Los Angeles Food Not Bombs, Riot Grrrls, Anarchist Black Cross (that helps political prisoners of war in the United States), and other feminist organizations as well.

MRR: Who is a successful person to you?

Adriana: A successful person is someone who is happy with whatever they are doing. They are someone who is passionate in what they are doing. A successful person strives no matter what economic class they fall into.

MRR: Do you consider yourself a success person?

Adriana: To a certain degree I am a success because I am happy with what I do. What I do has an affect on other people in a positive manner. It is especially satisfying when you know you are helping other girls become strong confident women.

MRR: When and how did you get involved with punk rock? Adriana: I got into the music when I was fourteen. Some of my favorite bands were Crass, Dead Kennedys, Bouncing Souls (I know, "Where did that come from?"), and X. I got into the politics two years ago when I dated this boy that was in Food Not Bombs. He introduced me to alternative politics, anarchism, and Riot Grrrl (imagine that).

MRR: Why be an activist?

Adriana: Being an activist is doing something positive with your energy. It is something you do not only for yourself but for others. It's not like charity, it is a lifestyle. Once you expose yourself to the reality of our society and the world you cannot honestly live your life in the same manner, in a bubble, completely ignorant of what is going on around you.

MRR: What are some of the goals you are proud of accomplishing?

Adriana: Regarding personal goals, I have learned to accept and appreciate myself. This is something a lot of women never learn to do. I have broken free of most of the weight expectations that society places on women to be a size 1. I have become my own person and not try to live up to the expectations of others, or live to please others. Regarding activist goals, I have raised money for organizations that need it. Most cannot exist without some sort of funding. I have exposed people to important ideas. Helping bands is always a good thing. I have been able to help bands that otherwise would not be heard of. I am also proud of growing as a human being. I have become more understanding and non-judgmental.

MRR: What are your future goals?

Adriana: My career goal is to become a photo journalist for National Geographic. I want to help abolish animal testing for medical purposes. I want to help bring light to the problems we have with human rights violations within our society. The lack of rights in this society is so apparent. I want to help convert the world to veganism. Most importantly, I want to make myself as happy as can be.

MRR: Who inspires you?

Adriana: My friend Angelina inspires me. She has come so far as an activist. We've taken different paths, but she has really blossomed and found her niche. She has developed into this really amazing woman. It blows me away and I always feel really lucky to be around her. Matt is another person who inspires me. He is so focused and determined. When he knows what he wants, he does what he has to do to make it happen. He is very dedicated and passionate about everything he does. On a larger scale, Blake Szwarsenbach, from Jawbreaker inspires me. His songs can make me cry at any moment and I think crying is very powerful. Every activist past and present who has brought our societies ailments to the surface inspire me.

MRR: Is there any revolutionary potential to punk rock?

Adriana: When within the "punk rock community" I am pessimistic, as an idealist. I go to shows and see these kids, whether it's a mowhawk show or a dreadlock show with these political patches (fuck the cops, a.l.f.; etc.). These kids are all wearing the "right" patches, but they are too drunk to do anything. I do not feel that there is any space for mind altering substances in a revolutionary movement, on top of living an everyday life as an activist. Within the "punk rock community" there is too much competition, fighting and pettiness. The same thing that kept punk from becoming a threat in the beginning is the same thing that keeps it from becoming a threat now. People need to think about why they are in the punk scene. Is it for the fashion or for the political aspect? Punk is suppose to be about not conforming to society, but the irony is that within the punk community you are expected to conform to what is "punk." You get so many punk points for having a mowhawk, a studded jacket, for being drunk, squatting, etc. This is not what punk is about. Whenever politics and music have mixed, the politics gets pushed to the side and it's all about the music. A great example of this is within the riot grrrl movement and the exploitation of it. It's the contradiction of seeing a CRASS patch on a leather jacket. Seeing an anti-sexist patch on the jacket of a guy calling his girlfriend a bitch while she's not around. Seeing a girl at a Bikini Kill show and trying to have an intelligent conversation with her about feminist and she cannot contribute anything to the conversation.

MRR: Any parting words?

Adriana: Before you can change the world, you have to change yourself. I would also like to call more attention to the political prisoner, Mumia Abu- Jamal, who was framed by the Philadelphia Police for a murder he didn't commit. He was a journalist and the voice of the voiceless. He is on death row and can die at any time. If people would like to get involved they can write to the Anarchist Black Cross @ PO Box 8532/ Patterson, NJ 07508 or PO Box 10595 Burbank, CA 91510-0595.

I hope you found Adriana to be as inspiring as I did. I told her that at seventeen I was a devout Southern Baptist, wanting to be a missionary. I didn't know what feminism was. I was into punk rock, but called myself a Christian Punk and wanted to front a Christian punk band one day. I was anti- abortion and I assumed that I would go to school, get married and have kids, blagh, blagh. So she amazes me. I wish I would have had the wisdom she has now when I was seventeen. Anyway. Adrianna is putting on another Riot Grrrl show in LA on March 6, 1999. This will benefit the Primate Freedom Tour. It will be seminar oriented and there will be acoustic performances. If you are interested in this event you can contact her at the above mentioned LA address for the Anarchist Black Cross.

In music I wanted to mention some

kick-ass releases I've had but forgot to mention. The new Tilt is very good and challenges those of us who had gotten use to their poppy side. The new Falling Sickness release is extremely good. Not only has Danny from Cool Guy Records put out the new Fifteen album but he has also put out a great CD from those guys from East LA, (not Cheech and Chong) The Shrooms, it innovative and rocking. There is a great compilation of horror-core bands from around the country, put out on Tombstone Records, called The Reanimator Records Compilation. Last but not least, when that super trendy Save Ferris band signed to a major label, their drummer quit because he didn't want to be on a major. He then did a very smart thing and started a punk band, called Second Chance. They have a new CD called Double or Nothing on Loaded Records. It falls into the vein of Face to Face. As always if you want to bitch me out you can do so @ PO Box 251 Norco CA 91760-0251 or @ webmistress@www.ontherag.net.

Forget the fact that he fucked around on his wife. Disregard that he fucked the intern on the Oval Office rug. Ignore that he fucked her during working hours. Overlook that he lied about fucking around on his wife and doing the intern; never mind that hardly anyone would lie under oath—even about sex—after getting caught with his paws on the thong. Blame it all on Starr, and revel in Henry Hyde's hypocrisy in light of his own nocturnal frolics.

None of that shit matters. Bill Clinton is insane. Impeach him yesterday.

Even if you omit every allegation in the Starr report, even if you forgive the President for failing to sign a single major piece of non-Republican legislation in six years, even if you're willing to let a guy off the hook who as Arkansas governor signed the death warrant for a retard unable to tie his shoes, this week's bombing of Iraq single-handedly demonstrates that William Jefferson Clinton is unfit to hold public office.

The House of Representatives has postponed its debate on the four articles of impeachment approved by the Judiciary Committee because of Clinton's desperate gambit to keep his job. Nevertheless, neither Congressmen and pundits saw any possibility that the launching of more than 290 cruise missiles (cost: a million bucks each) and a B-52 saturation bombing campaign would alter the inevitable outcome. Clinton was going to be impeached no matter what; a Senate trial loomed ahead in the next year no matter what. The Iraqis reported two people dead and 30 wounded in the first night of the bombing campaign; obviously those numbers will skyrocket as more bodies emerge from the rubble.

Think about it. Bill Clinton killed people—*real, actual human beings!*—to keep his job, and there wasn't a philosopher's chance in Alabama that it would work. Can we trust this inhuman cynic with the nuclear launch codes?

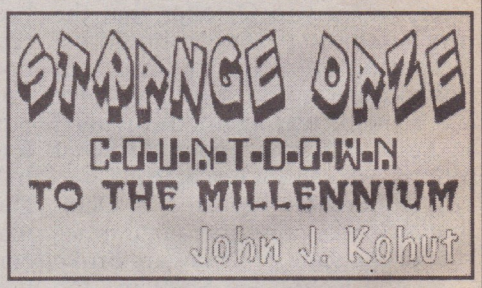
To be sure, Saddam Hussein has been a prick. He is a dictator, and his regime is fond of gassing the Kurdish minority. Iraqi bureaucrats didn't turn over every document that UN representative Richard Butler wanted, so he picked up his weapons inspectors and went back to his own yard. A day later, factories that made brake fluid and flashlight batteries went up in smoke. But we've been through this saber-rattling game a half-dozen times since the end of the Gulf War in 1991. The only thing that's new here is the timing, as Senate Majority Leader Trent Lott said before the Smoking Man muzzled him.

Fortunately for the Clinton loyalists, the dumbing down of America continues apace. According to a NBC News poll, only a third of Americans think the bombing of Iraq was timed to delay consideration of impeachment. Sixty percent of Americans, who are evidently so thick they shouldn't be allowed to drive, much less vote, say they support the attack. Still, making the stretch that these gullible cretins are able to read this, let's assume that President Clinton is telling the truth for once. If he really wanted to ensure total support for his actions, he would have urged Congress to go ahead with the Thursday impeachment debate as previously scheduled. That would have shown his willingness to sacrifice his self-interest for the good of the armed forces and national unity. Characteristically, he looked out for *numero uno*. Maybe he alleviated his guilt at this year's Renaissance Weekend.

In any event, whether or not an attack on Iraq is warranted is beside the point. There's no way in hell the U.S. would permit foreigners to poke around *our* secret defense facilities and government offices. On the other hand, Iraq lost the Gulf War and agreed to destroy their most icky weaponry (the term "weapons of mass destruction" sucks) in exchange for not being obliterated. American policy toward its former CIA client is confused, erratic and inconsistent. However, the United States could resort to military action anytime. We could have fired those missiles months ago or months from now. But in the most suspicious convergence of corruption and *real politik* since the release of the Iranian embassy hostages a half-hour after Reagan took office, Bill Clinton chose the night before his impending impeachment to fire huge missiles into densely-populated urban areas.

After narrowly avoiding political disaster in the 1992 Gennifer Flowers sex scandal, the President's reckless shenanigans with Monica Lewinsky rightfully cast doubt upon his judgment. This latest outrage goes infinitely further. Bombing Iraq in order to delay impeachment proceedings is a murderous offense against decency and humanity. To be charitable, the President and anyone who still support him are nuts.

Mail: Ted Rall, PO Box 2092, Times Square Station. Web/E-mail: www.rall. com.



According to the annual survey of American popular opinion by The 1998 Shell Poll, respondents listed automobiles, airplanes, computers, television and radio as the most significant technological inventions and said that the best methods for predicting the future include the Farmer's Almanac, Ouija boards, psychics, Biblical prophecies, astrology, public opinion polls and Magic Eight Balls.

A motorist in Caputh, Germany, drove his BMW through a stop sign, down a ferry ramp and directly into the Havel River. He explained to police that he had been closely following the car's satellite-guided navigation system and that the system didn't indicate that the road ended at the river.

COLUMNS

While employee's of the Clemente Latham Concrete company in Troy, New York, were gathered for a meeting on safety, an unattended company truck rolled across the street and straight into the Hudson River.

Police in Delaware reported that bank robbery suspect Cawayne Brown allegedly escaped from the scene of the crime on a bicycle but ditched it after a dye pack exploded in the bag of money. Brown later was seen leaving an apartment building when he waved hello to a passing police officer that he knew. The officer noted Brown's fluorescent orange hands and made the arrest.

In December police charged a 48-year-old man from Albany, New York, with shooting at a deer decoy planted along a highway. The charge was firing a weapon across a highway from the cab of his Ford Bronco. The same man was charged with firing at the same decoy in a different New York county in 1997.

According to prosecutors in Trenton, New Jersey, a 40-year-old car salesman pretended to be a doctor and administered pelvic and rectal exams on eight female patients. The man faced up to 60 years in jail for various charges including practicing medicine without a license and sexual assault. He allegedly first offered the women B-12 shots and then suggested the free exams.

Max Bradford, New Zealand's defense minister, warned in October that the country's defense planners should begin preparing for war. Bradford said that his country would "probably have to fight a major war again, but where, with whom, with what and under what conditions, we cannot be certain."

Federal researchers reported in October that an iceberg one and a half times the size of the state of Delaware broke off from the Ronne Ice Shelf in the Antarctic and was adrift at sea. The iceberg, "A-38," is 92 miles long and 30 miles wide.

According to NASA and the National Oceanic and Atmospheric Administration, the hole in the planet's ozone layer over Antarctica has grown to its largest size ever, now covering 10.5 million square miles, an area larger than all of North America.

Yazzie King, 63, a Navajo Indian medicine man, was convicted of sexual abuse over charges that he used a bamboo flute to suck evil spirits out of women's genitals. Prosecutors said that King had convinced his victims that they had evil objects and spirits inside their bodies.

Latest Last Meals

Convicted murderer David Castillo, 34, executed in Huntsville, Texas, in September. His last meal included 24 tacos, two cheeseburgers, two whole onions, five jalapeno peppers, six enchiladas, six tostadas, a quart of milk, and a chocolate milkshake.

Police in Apopka, Florida, charged a 17-year-old with his mother's murder. According to authorities, the boy, tired of watching television soap operas, bashed her head in with a hammer after she refused to change the channel.

In West Palm Beach, Florida, former church pastor Joseph Millien, was convicted of sexually molesting a girl after he claimed that he was only trying to test the girl's virginity and admitting that he had no medical experience.

According to a recent survey by the National Constitution Center, only 41% of American teens can correctly name the three branches of the federal government while 59% can correctly name the Three Stooges. Also, while only 2% can correctly name the current chief justice of the U.S. Supreme Court, 95% can name the actor who portrayed the character the "fresh Prince of Bel Air" on the television sit-com.

Police in Loudon County, Virginia, were able to apprehend accused burglar Michael Anthony Silver, 34, because he stopped during one break-in of a home to use the phone to call a telephone psychic hotline. When the victimized homeowner looked at a phone bill he received weeks after the break-in he noticed a $250 charge for the phone call. Police called the hotline and found that Silver had used his real name in asking for a psychic reading.

In Vietnam, Tran Ngoc Van, chief of the Dong Nai provincial committee for population and family planning, was accused of placing 457 hours of long-distance telephone calls to his girlfriend in Hanoi over three years. The total cost of the calls was 89 million dong, or $6,400. Average annual per capita income in Vietnam totals only $340.

A jury in Los Angeles ordered Roger Clinton to pay $1,285.10 in damages to a man bitten by Clinton's dog after the man's dog and Clinton's got into as dogfight. Clinton's dog attacked first and was not on a leash. At the same time, the jury dismissed a $300,000 countersuit by Clinton which claimed mental anguish for watching the dogfight.

Police Superintendent Martin Kamuhana of Dar Es Salaam, Tanzania, told the Daily Mail newspaper that over the past two years hundreds of suspected witches had been burned or hacked to death in northern Tanzania. Kamuhana said that the victims are mostly elderly women, particularly those with red eyes, and were being killed at a rate of about 20 per month.

In Indonesia in October roving armed bands went on a killing spree of suspected sorcerers, claiming at least 150 victims. Vigilante groups tortured and executed people who fell under suspicion of black magic for simply not having identification with them or for simply being strangers.

The U.S. Postal Service dismissed a postal worker in Milwaukee because he violated agency policy against acts or threats of violence in the workplace. The agency noted that the worker told his coworkers about recent nightmares he had about violence at the post office just days before another dismissed worker there went on a killing spree. However the agency noted that apart from the retelling of the nightmares, the worker also made "gun gestures with his hand." Six fellow employees said that the worker "made threatening gestures such as making gun gestures with his hands." The worker said that others in the workplace made the same gestures.

Nancy Fowler of Conyers, Georgia, who since 1990 has claimed that the Blessed Virgin Mary has regularly appeared to her on her farm and delivered messages to her, announced in October that she had received Mary's last annual message. Speaking to a crowd of more than 100,000 who had gathered to hear the message, Fowler spoke for 30 minutes, saying, among other things, "Children, please live your life in full union with God. It is most pleasing to God when you imitate him," and "The future holds no concern to those who truly seek God and truly love him and remain in his favor."

Note to Readers: Sorry I've been away. Please hold all future clips from your hometown newspapers until I get a new Post Office box address. Thanks for all the clips you've sent in the past.

For the last few months we have been discussing the great British Punk of the early 80's. In order to put this

music into context it would help to look at the social and economic backdrop of England in 1981. Sociologists like Dick Hebdige (See Subculture and the meaning of style) attempted to classify punk along with Skinhead, Hippy, Rude Boy, Ted etc. as another typical working class subculture. Frequently alluded to were the lack of employment and educational opportunities for young people at time. The high unemployment rate of the period meant that most young people looked forward to dead end jobs or the "dole." In order to ad some measure of depth and substance to their lives the rejects and outcasts from the dominant culture readily embraced the subculture groups. Another result of the prevailing socio-economic conditions were the riots of the summer of '81. Beginning in Brixton in April and spreading across England's major cities in July the riots were the major breakdown of central civil control in the post war period. (See We Want to Riot Not To Work, By the Riot Not Work Collective, 1982 for an in depth anti-authoritarian analysis of the riots) Riots erupted again in 1985 but that is a different story, as by 1985 punk was in full decline. Riots were a challenge to the status quo from the streets and the lower classes. The riots captured the imagination of the young punks who reveled in the chaos and disorder. Hence, Riot City records and the origins of Chaos Punk. One could clearly argue that this was really superficial and lacked the depth of counter cultural anti-authoritarian critique of the anarcho punk bands. I point to the fact that EMI absorbed Riot City, thus commodifying the chaos.

You can't really discuss the summer of '81 without listening to the Violators. Their 7" Single Summer of '81/ Live Fast-Die Young (No Future, Oi 19) would be a great soundtrack to any riot I'd like to be in. Really catchy punk rock, melodic without being wimpy, great male and female vocals and choruses. By our standards these guys played really slow and the female vocals carry a notable Siouxsie influence, still this is great punk rock. These guys also had the Clockwork look down perfect. "There's blood on the street and the smell is so sweet Cause another blue bastard has gone down See the boots swarming round his head They're gonna see him dead, We've got a riot You can't keep us Quiet, We've got a riot, We've got a riot, This is our answer to your law" (From Summer of '81) Its all about chaos in the streets and kicking cops to death, the smell is so sweet, cities burning in the summer heat. If there was ever a poetry of violence and chaos this was it. The Violators first 7" was Gangland/The Fugitive (No Future Oi 9) followed by Summer of 81 and then a curious 45 rpm 12" called Die With Dignity (No Future 12 OI 26) which includes the songs from the first 7" and the song Summer of '81 but not Live Fast Die Young and three more songs. Why No Future didn't just add that one song and make it complete is beyond me. My copy of Die with Dignity is on Green vinyl, but Pignose's copy is black don't ask me how many were on each color. I'm sure someone has done a reissue CD by now. There was a final Violators 7" Life on a Red Line on that horrible "Future records." Needless to say like Blitz the Violators traded in the aggression and feeling for a commercial pop sound along the lines of Spandau Ballet and Big Country.

One of the first punk 7"s I bought as a teenager was Abrasive Wheels "Vicious Circle". I'd have to say that Abrasive Wheels were the all time masters of the grab you by the balls chorus. Almost every song has a great sing a long chorus that really touches you in the nads. I don't drink anymore but when I did Abrasive Wheels was my favorite beer drinking band (along with Judge). The amount of energy in these songs is infectious, they make you want to stand on the table with a mug in each hand and sing along. If you think I'm overstating it pick up a copy of the great lp When the Punks Go Marching In. Abrasive Wheels were from Leeds (I think) and put out their first 7" before being picked up by Riot City. The first few singles and the LP are absolutely outstanding high energy catchy sing along punk rock which still sounds great today, after more than 15 years. Abrasive Wheels had the music but they also had the look and the outlook. They embraced the classic UK Punk look with charged hair, studded leathers, boots, and ripped up bleached jeans. How come half the kids who dress like that nowadays where stocking caps and listen to ska? Stocking caps belong at a rave or a ski slope not a punk show. Furthermore, Abrasive Wheels had a very right on analysis lyrically and did a great job of giving voice to the concerns of working class punk kids in simple catchy choruses. How can you argue with the lyrics of "Burn 'em Down" or "Voice of Youth." I'm sure some intellectual student of punk lyrics will counter that "Put Maggie Thatcher on the Dole, Strip Her Now of Her Role" are overly simplistic. I advance the position that, like Discharge's lyrics, it's the simplicity that makes them so great. I mean when what to have to say is direct and to the point why make into an advanced treatise on political science when you can just whip the crowd with a good chorus. As soon as you finish reading this rush out and get Abrasive Wheels S/T ep (Abrasive Records), Vicious Circle ep (Riot City, Riot 4) Burn 'Em Down/ Urban Rebel (Riot City Riot 16) and When the Punks Go Marching In LP (Riot City, City 001). For you CD nuts I know this had been re-issued on that format. Note that all the songs on the Vicious Circle ep are on the LP. Abrasive Wheels having reached that pinnacle with When the Punks Go Marching In started to decline. There were two more good Punk eps Jailhouse Rock/Sonic Omen (Clay Records, Clay 24) and Banner of Hope/ Law of the Jungle (Clay Records, Clay 28). As with most of the great punk bands of the early 80's Abrasive Wheels then opted for a more commercial pop/ rock and roll sound. There was another LP Black Leather Girl and singles, but I would recommend them to no-one. How the mighty have fallen. No Rules is the First Rule!

After Blitz probably the first band that comes to mind in discussing the music of this period is Vice Squad. This band is pretty well known but to tell the truth I like the Partisans and Abrasive Wheels a lot more. Musically Vice Squad is very similar to the Violators or other bands of the period. Slow by today's standards with a great deal of melody and catchy choruses. Vice Squad's main asset was singer Beki Bondage whom they were not above marketing as a sex symbol. Later Beki left to pursue a laughable solo career in Ligotage, Beki, and the Bombshells. Lia took over on vocals but by this point Vice Squad had mellowed a bit. To me Vice Squad is a singles band. Their LPs just seem to drag along with one or two good tracks while the singles are all excellent. Vice Squads first appearance was a track on the Avon Calling compilation LP "Nothing" from 1979. The Last Rockers ep (Riot City, Riot 1) is a classic of UK punk and arguably Vice Squad's best. A string of great singles followed all very much in the same vein. Resurrection (Riot City, Riot 2) Out of Reach (EMI, Z26) Stand Strong Stand Proud (EMI Z30) State of the Nation (EMI Z34). After switching vocalists in 1983 Vice Squad moved from EMI to Anagram. By this the music seems much more rock than punk but it could be argued that influence was

present from the early releases. Black Sheep/New Blood (Anagram, Ana 16) and Teenage Rampage (Anagram Ana 26) were the last two I picked up. There was also a Fan Club flexi with three songs from a BBC session. Early on there was a 12" ep with the songs from the first two singles (Riot City, Riot 12 1/2, 1981). The first LP No Cause For Concern (EMI, ZEM 103, 1981) is not too memorable as all the best songs are on the early singles. Likewise with the second LP Stand Strong Stand Proud (EMI ZEM 104, 1982) best songs are already to be had on the single. There was also a 12" single version of the Black Sheep/New Blood single with a remix and a bonus track. There may very well be more Vice Squad vinyl in the post Beki period I for one just stopped following the band after a certain point. Also of note is one of those Link Records Live and Loud LPs from 1988 (Link LP 50).

I used to hate those Link re-issues. I remember them being pretty much dime a dozen and now even they are collector records, how times change. I for one am waiting for Mystic super sevens to start selling in the crazy collector market. Perhaps what we need is series of comps "Killed by Mystic" to drive up demand. "Bloodstains Across Hollywood" anyone?

Two bands I hated in the 80's were the Exploited and GBH. At the time these bands represented to me the worst in cartoonish Mall Punk. Wearing an Exploited t-shirt to a show was on par with writing "clueless" or "poser" across your forehead. I remember when I heard GBH was going to open for Iron Maiden on their '84 tour. At the time Crossover was still a dirty word and we were all afraid that the stupid jocks and heshers would suddenly take over the punk scene after seeing GBH. I guess GBH never did play with Maiden, the jocks and heshers came, and are I fear here to stay, but punk endured. Later I learned to like the early GBH material despite the retarded lyrics. I still think the Exploited are a joke and only suitable listening for 13 year old mall shoppers who don't know any better. Remember the flap about Wattie's record contract stipulating that he had to have a red mohawk at all times despite his going bald. Stick on mohawks belong on the bottom shelf at Spencer's not in the punk scene.

I'm going to end this train of thought here. I know I haven't discussed One Way System, Anti Pasti, English Dogs, Chaos UK or Disorder much less Picture Frame Seduction or the Outcasts but I feel my column is in danger of getting stuck in an "all English punk all the time" rut. Besides I was supposed to be writing about the unknown and the obscure not the obvious. Still I feel that armed with the last three months columns anyone interested in Street Punk or Oi could quickly hunt down the most important vinyl releases of the genre and go from there. Let me note here that my band Code 13 will be touring Europe and Israel from March to May. Jens Walter of Thought Crime records is setting it up. Having never done a European tour I'm very excited. Hopefully Japan will follow. Keep your ear to the ground. Until next time Stand Strong Stand Proud!

As the twentieth century draws to its conclusion, we can begin to examine it for what it truly was: a consistent war. It was a slugging match between competitive ideas. Without a doubt the most powerful of these were capitalism, fascism and communism; and like a children's game to dominate the sandbox, these three philosophies attempted to dominate the planet, in the process tearing apart the entire landscape, polarizing the world, bringing into existence new killing machines such as the atom bomb, leaving us a wounded, pathetic excuse for an "advanced species," a species crouching in the shadows of an inevitable question: which way now?

With this question in mind, I would like to introduce you to Structural Idealism. What is Structural Idealism? It is quite simply an attempt to merge the concept of revolutionary change with the reality of the human condition.

Structural Idealism is a belief that humanity is an inherently tribal species which has been polluted by generation upon generation of empire builders and their misanthropic philosophies. Rather than painting history as a linear dialectic, Structural Idealists see the human story as a circle, as a wheel. We see the evolution of our species as one which has led humanity from communal tribalism into this modern period of rampant individualism.

Now the wheel is ready to turn once more and lead us back towards the communal. However, in the way of the wheel, impeding its progress are the high priests of linear thinking, the current generation of empire builders, the defenders of the amoral faith known as consumerism. Rather than allowing humanity to re-tribalize itself, these cynics continue to hammer our society into a mechanical format, even if it means eliminating us altogether.

How does Structural Idealism hope to remedy this situation? It plans to free the wheel by restoring and redirecting the most powerful force that we humans possess: our collective faith. To better explain how it plans to accomplish this, Structural Idealism produces a metaphor which, if revolting to some, is simple to understand; it compares the world to a typical US high school.

In a high school, one of the most obvious tribal expressions that can be found is the tendency of students to create cliques, the tendency of students to group themselves into clans based on some common trait. These unified groups exist for the good of their members, actualizing them, giving them a sense of belonging, and setting them apart from other people. Logically enough, they tend to be prejudiced social units, treating outsiders with suspicion and even open hostility.

If left unchecked, these clans would eventually turn into actual tribes, complete with customs and rituals. As such they would threaten the existence of the school; threaten to fight with one another for control of the campus. To prevent this from happening, the high school has a trump card to play: the pseudo-tribe.

What is the pseudo-tribe? It is a device of cynicism, a device used to contain and pervert the tribal impulse. In the case of a high school, the pseudo-tribe takes form in what is called a "school spirit." Through this spirit, the high school ceases to be solely a collection of buildings, but becomes an actual living, breathing entity. Instead of living for their cliques, students are encouraged to live for the spirit, to look at the school as their tribe, which it can never become.

The purpose of a high school is to direct students to fit into the overall society; in our case, an anti-tribal society based on individualism. For this reason, school spirit can never belong to all people equally, as it would in a tribe. Instead this collective expression of student faith is used to build a stage, a

platform where only the worthy are allowed to stand: football players, honor students, homecoming royalty, etc. Rather than unify the entire student body, the spirit thus chops it into pieces. While some of the pieces are mystified, the majority are treated as relatively unimportant, surplus flesh. The only way one can rise from the depths of surplus flesh is by becoming a winner, by beating other people to gain the stage. In this way, high school becomes nothing more than a consistent war, a conflict pitting individual against individual, as opposed to a conflict between opposing clans.

Once outside of high school, students find that the conflict is continuous. Instead of living for graduation, they now live for the idea of retirement. Before they can attain that goal, they are instructed to live for consumerism. They are encouraged through every vocal media to see themselves as winners or losers according to what they own. Those around them are seen as enemies in this pursuit, foes in the way of material accumulation.

By itself, consumerism does not possess enough spirit to keep people believing in it. The only way it can keep the public faith is through becoming yet another pseudo-tribe; it must convert society into a cult of consumerism. To achieve this end, product fetishism must become product addiction. The material object must be propagandized as the cure to all of our problems. Since these objects can never make up for our lack of community, and the consequent hunger in each of us for social belonging, they become nothing more than a placebo for a disease which is killing us. Instead of abandoning this placebo, we ingest new improved varieties of the same substance, all simply because we trust our quack doctors. Who are these doctors?

Just like high school, our society has chosen to divide the collective student body into pieces, placing certain elements on a stage, a hierarchy above the masses. This has effectively torn art, science, and government from communal integration. Instead of music as an expression of a collective group, we have rock stars separated from the audience; instead of technology as an expression of culture, we have scientists in labs creating technology to dominate culture; instead of consensus government, we are given politicians who none of us know, and issues to vote on that none of us have the time to comprehend.

Those who are on the stage of consumerism, whether unwitting or witting puppets, are nothing more than cheerleaders for the current process, the process of denying the communal, of making the rest of us feel worthless. Their actions are based around designing, defending, or advertising consumerism. Some, however, are also used as celebrity role models, fantasy images to serve as surrogates for the family and community structures that we've lost. They are heroes and heroines, generally showing us their value through how many objects they possess; how well they have been rewarded by taking the stage.

Aside from its human agents, consumerism has relied heavily on phony moralism to keep it functioning. Like a squid, its many tentacles reach out in all directions grasping for flags and sacred symbols to manipulate; to give it the appearance of a tribe: school colors for the masses, anthems, national spirit, anything to make people think that they belong to something other than a cult of greed.

Recently, however, the cult of consumerism has begun to abandon the trappings of values. No longer does it twist ethnic hatred to suit its purposes. No longer does it need to hide behind the cloak of religion, or the flag of patriotism. Instead, it has begun its assault on the entire planet, replicating Disneyland into Disneyworld for everyone. One would think that by this point, most people would realize that they've been duped, that the system they supported was nothing more than an amoral poser. However, the cult of consumerism has created new tools to ensnare public faith; new tools with which it hopes to abandon forever what it considers to be dangerous, potentially tribal ideas, such as that of a school spirit. What are these tools?

From the internal combustion engine to the telephone, the cult of consumerism has prospered through the creation of new technology. At the same time it has struggled to make sure that any created technology becomes a product of individualism. This proved to be quite problematic in the case of such devices as television which initially promised to become media of collective participation. However, the cult of consumerism overcame these problems by altering the media into one which divides people, in much the same way as high school uses a tribal impulse to destroy attempts to create a collective. It encourages individual upon individual warfare. The recent addition of computers and the internet in the process has only highlighted and accelerated this perverted form of social darwinism.

Very quickly technology is becoming the pseudo-tribe for humanity, rather than the tribal tool it could have been. This is leading us towards a very unpleasant future scenario. The first part of this scenario is happening all around us and concerns the various social cliques or tribes within our high school humanity. Throughout this century, new technology such as the radio has simply given people more effective means of re-tribalizing themselves, at the same time enabling them to better wage war on their neighbors. The resulting atrocities generated by these conflicts has only added to the cause of cynicism, bolstering the claim that the best thing for people is to design a system which eliminates the tribal impulse altogether. Since humanity is tribal, this means restructuring us into something which we are not.

Altering our structure has apparently been the aim of every linear society to appear on this planet. Most of these attempts have been carried out by waging war on cultures, by destroying tribal groups through a variety of means which fragmented us into individual pieces. The philosophy employed has always been one of divide and conquer. Although this has destroyed countless groups and their collective philosophies, it has never managed to destroy our spirit, our drive for togetherness.

Now, however, we are about to enter a new age of even newer technological devices. Some of these such as nano-technology are designed to alter the very construction of matter. Studying how technology has been applied by the misanthropes of history, it's easy to imagine the horrors which will result when a philosophy that hates people meets a technology that can actually alter the flesh. This is not simple paranoia, the machines of the future are being handled by the same mentalities which brought us the atom bomb.

In such hands, our destiny is bound to be hammered into anti-human electric clockwork, a virtual reality of flesh abasement, where fear is the prime ingredient, and predators search through hyperspace for the next meal. In short, it appears that finally the means are nearly at hand to eliminate forever that part of us which ever dared to see the world as anything but a contest. It appears that the circle of re-tribalization will be

eliminated, or will it? Once again, the question arises: which way now?

From all current indications, it seems there are only two choices available: one promises to retribalize us into bigoted groups, fighting for control of the high school, probably destroying it in the process; while the other promises to eliminate what it means to be human by entirely murdering the tribal impulse. Both choices suggest a future of war, one expressed between collective groups, the other between competitive individuals. Since both seem equally unpleasant, another question arises: is there another way?

In response, Structural Idealism offers itself as a third option. On one hand Structural Idealists rejects the linear misanthropes who impede the wheel of tribalization; on the other hand, we recognize the danger of the tribe, its inclination towards ultimate prejudice. Sadly enough, we are like other options in that the path we offer leads to war as well. Only in our case, we offer an ongoing war against ideas, not against enemy tribes or human flesh in general. We offer a war to lead us towards a more balanced human society, towards what we call a "balanced synthesis." What is this balanced synthesis?

We Structural Idealists look at humanity as if it were a giant puzzle. Although no two pieces are identical, it takes the synthesis of them all to make a collective picture. Unlike the cult of consumerism which only highlights a few pieces, giving us no clear identity, Structural Idealism sees everyone as a star, everyone as both a genius and an idiot. When stars are grouped together, they are galaxies; to a Structural Idealist these galaxies are the separate tribes of humanity, separate but interconnected by a universal spirit for all people, the school spirit taken from its hierarchical role and given back to the people who believe in it. In our school, everyone is a teacher and a student. When teachers have learned enough, they become the administration, and their vacant positions are filled by former students. The school of humanity becomes a collection of communities with real roles, not role playing games.

In this way, the student body is given a common expression which transcends all religions; life becomes a sacred rally, not a football rally. Here all aspects of the body have a place: art and religion, the heart; science and technology, the head; government, the hands, etc...Even consumerism has an expression, the belly. We do not exterminate expressions, but try to bring them into constructive parts of the body. When the body is out of balance, and the spirit is being misused, as it currently is, then we must enact war to bring the balance back.

In the case of the current body of humanity, only the stomach is being emphasized; only consumerism is highlighted. We have built a society in which the spirit has become one of greed. The imbalance that this creates is fairly obvious and takes many forms, e.g., building skyscrapers on known earthquake fault lines; or integrating computers into every aspect of our lives, before we can check them for possible glitches, such as the Y2K problem which is expected to cause major system failures around the globe.

To bring us back to synthesis, we must attack greed, the idea. We must bring the tribes of humanity together in the spirit of a universal potlatch, an abandonment of property values. We will bring the spirit into being simply by believing in it, which is how money and every idea known to humanity exists. We will believe in the idea of a glue to bond all the puzzle pieces together, activating it by attacking hateful concepts such as "you are what you own."

In our war, we have a uniform of course, we wear small silver stars on the left lapel of a shirt or jacket, indicating our solidarity with the cause, the idea of the universal spirit, of creating a world where everyone is a star.

Although much of this may sound irrational, it's important to remember that humanity itself is not entirely rational, a mistake the communists failed to remedy, until Stalin corrected their blunder. The human being is a creature of faith, this is what moves our world, this is what moves capital. Unlike many idealists who have grown fond of their positions under the school bleachers, trading their irrelevant papers with one another, Structural Idealists recognize that it is through faith that we will regain our planet, our lives, and our tribal identity.

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PS: To those who are wondering what any of this has to do with punk rock. This scene is a perfect example of a pseudo-tribe. In its incarnated form it has never moved beyond a football rally, which is unfortunate because it has always showed much potential in becoming something more than a hierarchical stage and a factory for consumerism. In the future I will be talking to you about how this scene could and should re-tribalize ourselves, not as an anarchist or a communist, but as a universal tribalist, a Structural Idealist.

THE GIFT.

So, there I was, on the roof of my house, trying to do my best Lee Harvey Oswald impression. It was really hot outside, and the sun's glare didn't help my aim as I looked through the sights of my Crossman 760 airpump bb/pellet/dart gun. In view, about three hundred and fifty feet away was my mortal enemy. A guy who had been causing me a lot of grief. A guy who had just accused me of lying, and a guy, who in the past, had inflicted upon me a lot of physical and mental pain. But now, as I steadied the barrel of the gun, I was gonna get even. Now it was pay-back time. Just one little squeeze of the trigger, and he'd know that fucking with George Tabb was a big mistake. A mistake he'd never forget. I figured I was gonna go down in history as a big hero or something. So what if I was only fourteen, and the guy at the end of my sights was my father.

But things were not always that way. At all. Like most fathers and sons, our differences grew and grew as I became older. We, or I, tried to settle these differences, but eventually they became too big. As a young boy, I so much wanted to be like my father; he was a strong man, a provider, and in my naive eyes, a good person. But the more and more I got to know him, or actually, the smarter I became, the less I wanted to be him. But it took me a while to come to that conclusion. And during that while, I learned a lot about myself, who I wanted to be, and who I definitely didn't want to be.

My first memories of my father were rather pleasant. I remember waking up early on weekend mornings when I was around two or so, and my father would put me in the basket of his bicycle and peddle me out to Coney Island. I remember the white basket

with the big colored plastic flowers, and the smell of my dad's after shave mixed with the early morning air. When we arrived at Coney Island, he'd take me on all sorts of rides, and then buy me a hot dog or hamburger along the boardwalk. We'd sit there, father and son, with the sun warming our backs, and somehow I felt as if I were one with the world. Even though I was only two. That secure feeling didn't last long in my life.

I think I had the first big falling out with my father, at the age of four or five. My brother, Lloyd, and I, were out on our gravel driveway doing the usual kid stuff. Throwing rocks at each other, and our youngest brother, Seth. Suddenly we got the idea that these rocks, or gravel, would be put to better use filling up that little hole on the side of the family's Station Wagon. We unscrewed the cap and smelled that wonderful odor of gasoline. Lloyd then found rocks small enough to fit into the hole, and we started to drop them in one by one. "Plink, plink, plink, kerplunk!" we'd hear, and then we jumped up and down with glee. We would imagine that these rocks were making journeys into other universes. I wished that somehow we could follow.

The next day my father came home from work in the middle of the day, with his face red, and his whole body shaking. I over heard him explain to my mother that the car quit halfway to work, and when they took it into the station to have it looked at, they found half our driveway in the gas tank. My mom kind of laughed, then covered her mouth with the back of her wrist so my father couldn't see. Eventually she calmed him down, and all was well. But that was the last time she was able to save me, or us, from my father. Shortly thereafter, my parents got a divorce.

And my dad got custody. By bribing a judge. Why he wanted us, I'll never know, but I think it was to spite my mother. And that is when the beginning of the end of our relationship started.

Like most fathers, mine held down a steady job. And a good one at that. My dad was a stock broker. A good one. A very good one. Well, not him actually, his partner, Ronnie. See, my dad and Ronnie were trading stocks during the late sixties and early seventies. The golden years. When the term "insider trading" didn't really carry much weight. So my dad and Ronnie made a bundle in the business. I remember as a kid watching Ronnie dance up and down on his desk, with rolls of ticker-tape running through his hands, yelling that he'd just made another million or two. My dad would smile, then go back to balancing ledger sheets with his blackwing #2 pencils.

When I was old enough to understand that my father worked hard, and was a success, I felt I wanted to be like him. Even though I wasn't happy with his choice of a new wife, my step-mother, I felt he was a good man, that worked hard, and typified the American Dream. Like the characters I got to know from comics and television shows. I spent most of my free time with my nose stuck in a comic book, or my eyes fixed on the television, living in a sort of fantasy world.

I loved Spiderman. Batman too. And even that sissy in the red cape, Superman. They were all heroes to me. Role models. They had immeasurable strength, and constantly saved people from terrible fates. They somehow managed to lead dual lives, hiding their superhuman identity. They were important to me.

As was television. With shows like Happy Days, The Brady Bunch, and Gilligan's Island. In each of these shows, the characters strived to be very moral, and to do the right thing at any cost. Mr. Brady would always tell his kids when they did wrong, and teach them what was right. From Jan getting her glasses, to Greg moving to the Attic, Mr. Brady was the man. He knew what to say and do, to make the kids feel good and grow up adjusted and happy with the world. The same went for Mr. C. on Happy Days. He told Richie the facts of life, and Richie then came to him for advice. Or to the Fonz. Who, was, in a way, a surrogate father for Richie. And me. And on Gilligan's Island, we all knew they'd never get off that damn place. But it didn't matter. They were all one big family. They learned about each other, the world, and how to act in it. It was a sort of microcosm of the world, the universe, there on Gilligan's Island.

Then there was my home. And the life I led there. As I got older and older, my dad spent more and more time away at work. And when he did come home, it wasn't pleasant. My stepmother, Connie, had a way of winding him up, and setting him loose on my brothers and I. If we didn't do something like take out the trash, correctly clean the dishes, or even look at her funny, she'd push my dad's buttons until he popped a fuse, and then would beat the hell out of my brothers or I. And it was usually me. See, I felt like I had to protect my brothers. Like Spiderman or Batman protected victims. So I'd jump on my dad, and take the hits from him for them. Every time my dad would attack us, he was beet red and shaking violently. It was really scary. And when it was all over, he seemed calm, and relaxed. It was very bizarre, and I delved deeper into my fantasy world.

I began to emotionally rely more on the superheroes. I took my dads abuse, yet somehow managed to lead a normal life. Or put on the appearance of one, like Peter Parker or Bruce Wayne did. Yet, somehow, I still believed my father was a good man, a bit misguided, but good.

He did take us to ball games once in a while. With his father. My grandfather. He did take us on family trips, and he did once in a while try to have that father and son "sex speech". I remember him saying, "George, in sex, anything goes." I would nod my head like I understood what he was talking about, but I had no fucking clue. He'd then say, "Do you understand what I mean about 'anything goes'?" I would nod yes, even though I was totally lost. I was 11 years old. As it turns out, my father liked to wear women's underwear under his business suits. He was a transvestite. I guess that's what "anything goes" meant. If I had known, I probably would have been in awe of him. Hell, Superman, Batman, and Spiderman wore funny underwear under their clothes, and they ruled.

As I got a bit older, I began to understand that what my dad was doing work-wise, well, wasn't exactly Kosher. I'd hear from other kids that my dad was a "Dirty Jew", and a thief. The "Dirty Jew" part I never understood, because my father took showers everyday, but the thief part I asked them about. They'd say my dad was crooked, and robbed people, and that is why he was rich. I'd look at them, and wonder what their fathers did to make them rich enough to live in Greenwich Connecticut, too.

When I asked my father about what the kids said, he told me they didn't know what they were talking about. That they were talking "bubbermices". My dad liked that word, "bubbermices". It meant nonsense, nothing, crazy talk, untruthfulness. I think my dad made up that word, but I'm not sure. But his defensive tone told me that he was the one "talking bubbermices". I could hear it behind his green eyes.

Eventually my father got out of the

insider-trading business, and started making bicycle parts. He opened a factory about ten miles from our house in Connecticut, and hired my brothers and I to work there, using toxic chemicals, and working side by side with active members of the Black Panther Party.

One day, this Rasta guy, Mike, tells me that my white-man father is exploiting the poor black man, and that the Black Panthers were gonna get even. He said they were going to attack the factory, and get the pay they deserve from him. He also told us we were sons of a slave driver, and our father was a white Satan.

That night, I told my father that Black Panthers were going to attack him, and that Mike said he was a white Satan. I then asked him why giant cats would want to attack him, and how was he Satan? He told me not to make up stuff, and hit me. I didn't say another word.

The next night they tied him up, and robbed him.

When he returned home that night, he asked me why I didn't tell him what Mike had said. I told him I did, but he wouldn't listen. He told me it was my fault for not making him listen, and it was then I knew my dad was kinda crazy.

It wasn't like I hadn't seen it before, with all the beatings, and the outrageous lies he told me about my mother, and step father, but finally it began to sink in that he really didn't have a great grip on the world. That he was sort of bitter, and not that moral.

It was then I really buried myself in television. Since I lived in a large house with no neighbors nearby, I had no one to really turn to. But there was always Tom Bosley, Mr. C. on Happy Days, and The Gilligan family. I'd sit in front of the tube, my mind inserting myself into their families, and I'd feel safe. And secure. Everything they'd do was moral and right. And I'd learn from them. Every time I tried to learn something from my dad, it either didn't make any sense, or was two faced. And that, I couldn't stand.

One Saturday morning, when I was about thirteen or fourteen, my life changed forever. I woke up early that day, as I usually did on weekends, to get a head start on my chores. Every weekend it was mine and my brother's jobs to muck out like ten stalls of horse shit and piss, and then mow fourteen acres of land with a hand mower. One that didn't have an engine. Like in the old days. The kind my father told me he used to use, and that gave him muscles. Even though he grew up in Brooklyn. Without a lawn.

But this Saturday was different. When I went down to pour myself a bowl of Fruit-Loops, and check-out the Mormon puppet television show, "Davey and Goliath", before getting a start on my chores, I found my dad in the kitchen. Smiling. That was strange. He didn't smile often.

So, my dad's smiling, and just staring at me. Like a nut or something. So I finally say, "Good morning dad." He says nothing, but continues to smile.

Finally my dad breaks his silence by following me into the television room, where I start to watch an episode where Davey sneaks into a cave, falls down a hole, and Goliath, his dog, saves him.

"I got you a present," says my dad, with a stupid grin still on his face.

I get excited. My dad got me a present. Maybe it was a radio controlled plane or car. Maybe a camera. Maybe even just a new pair of sneakers. Something. Something that said "I love you son, even though I talk bubbermices".

"Hurry up and eat your cereal, I want to give you your present," barked my dad. I ate the Fruit-Loops as fast as I could, and then my dad told me to follow him. I did.

He led me outside, down the driveway, and to our barn. There he led me to one of our three garage doors.

"Behind this door is your present," he said, smiling and proud.

I felt my heart begin to race. My dad got me a car. So, I was still too young for it, but soon I'd be able to drive, like in a couple of years, and then I'd be free of him, and my horrid existence.

"Are you ready for your present?" asked my dad as he bent down to open the garage door.

"Yes dad," I said, and for some reason, I remembered the smell of my dad's after shave, and the sun on our backs at Coney Island.

"Okay, well here it is," exclaimed my dad, and with that, he pulled open the garage door.

I must have looked like a zombie from a George Romero movie during the next few seconds. I felt my jaw drop to my knees, and my brain go into some sort of suspended animation. I think I started to drool.

"What do you think?" asked my dad, happily.

I said nothing. Just looked. In the garage. At it.

"Well?" said my dad, excitedly.

What could I have said. In front of me was a new blue and black, shiny chrome handled, three speeds on top, push power lawn mower. From Sears.

"Umm," I stammered.

"It's got three speed settings for the blades, and can cut grass very quickly. It should help you out a lot, and cut your mowing time at least by a quarter, if not in half."

"Uhhh," I stuttered.

"And," he added, "it's all yours and your brother's. Take care of it!"

"Ummm," I said.

"I know," said my dad, smile beaming, "you want to say thank you. You are lucky to have a father like me!"

"Umm, yeah," I managed to say before I felt the Fruit-Loops I had just eaten come up the back of my throat and fill my mouth.

"Well, you're welcome", said my dad, and with that, he walked away. Proudly.

About a half hour later I had the thing up and running, and started to cut one of the fourteen acres of land we had. The thing was really loud, and hard to push. As hard as the hand mower thing. The only difference was that this one had blades that spun on their own. But ya still had to push it. And, actually, the sound hurt my ears. But I made believe I was a superhero, and what I was doing was killing enemies, which were disguised as blades of grass. Or frogs and toads.

About a half hour later, I was mowing around the swimming pool when suddenly I felt the mower buck like a horse, and then make a really funny noise.

Then the lawn mower stopped. Dead.

I tried to restart it by yanking on the chord, and nothing happened. I tried again. And again. Still nothing.

Eventually I turned the thing over and saw what had happened. In my blood-lust for blades of grass and small amphibians, I must have run over a rock. A big one. But one that was embedded in the ground, and impossible to see under the tall grass. The blades must have hit the rock, because they were twisted up like limp spaghetti.

I felt bad for fucking up my dad's new lawn mower, but at the same time, kinda felt happy. He deserved it.

I ran to the house, and into my dad's study, and told him to come look at the lawn mower. He followed me out to the broken machine, saying nothing. I showed him the new blue and black Sears power mower, with the three

speeds on top, and the twisted blades below. He took one look at it, and punched me in the face so hard, I think I was unconscious for about a minute.

When I came to, I saw my dad leaning over the machine, cursing me out like I have never heard anyone speak before. He saw me looking at him, and swore at me to my face. I think I started crying. Then I felt blood from above my eye, run past my nose, and mix with my snot.

"You little piece of shit," my dad said to me, "you did that on purpose. You broke my gift."

I tried to tell him I didn't, but couldn't get the words out, just moans.

"I give you a fucking present, and this is how you re-pay me? Stand up, George."

I did what I was told.

Then my dad hit me again, real hard, in the face, and again, I collapsed to the ground.

"Go to your fucking room and stay there the rest of the weekend. I can't trust you anymore."

I did what I was told. Crying all the way. And feeling horrible. Like I let my dad down. But I also felt anger. Mr. C. would never do this. Spiderman's Aunt May, would never treat him like this. And there was no way in hell Mike Brady was gonna pull this crap. As I entered my house, my step-mother saw me crying, and bleeding, and just laughed. Like I said, I really didn't like her.

I sat in my room for about an hour, looking at a Spiderman comic book, and sobbing all over it. Then I got an idea.

The next thing I knew I was removing the screen window in the upstairs bathroom, and making my way out onto our roof with my Crossman 760. I was fuming, and was going to make my father pay for what he did to me. Fucker. I looked at him through the sights of the gun, as he bent over that Sears Mower, trying to fix it with some wrenches and other tools. I felt myself smile as the crosshairs of the sight lined up on his head. I had pumped the gun up like twenty times, and had loaded it with a lead pellet. The thing was ready to fire at full force, and hopefully, it would put a hole in my father's head the size of a golfball. At least.

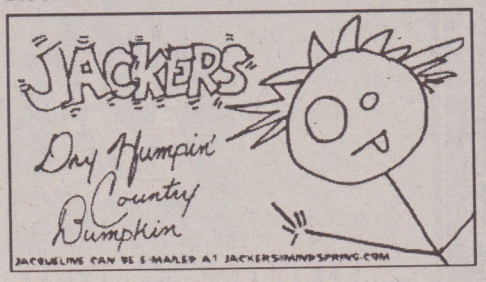
As I took aim I felt a sense of power rage through my veins. Finally I was taking control of my life, and control of him. I had grown to not like him, or trust him, at all. This man was my father, yet, he was someone I didn't respect, and didn't want to be like. At all. He was dishonest, uncaring, and unlike the fantasy people I wanted to be. And at that second I realized I would never be, and could never be, like my father. I was my own person. Raised on different values. Values he could never understand.

It was then I pulled the trigger. The pellet stung him real hard in the neck, and he ran around the backyard yelling a bee or wasp had stung him. And I think he believed that until the day he died.

Take My Life, Please.

Endnotes:

1. george@furious-george.com is the address. Or P.O. Box 2044, Canal Street Station, NYC, NY 10013.
2. If some of the above sounds familiar, it's cause it is. About 5 years ago, in this very magazine, I used the first paragraph. The rest is all new. I think this story is as timeless as punk rock, and needs to be told every now and then.
3. No matter what you read, let me tell you, The Bullies CD rocks. As does the one from 2 Man Advantage. Also, the new Queers are great. Although Joe and I don't get along, I think "Punk Rock Confidential" is great. It's weird, I mean, I don't really like the guy, but I love his words and music. A wise man once told me that usally when he hates people in certain bands, he loves their music. That man was Tim Yo.
4. All the best to everyone in 1999! Punk Rock!



I believe there are two kinds of female orgasms. Mindy, my human sexuality professor, claims that there's only one kind that is experienced in different parts of the genitals. She is a feminist, and asserting that there are two kinds of orgasms sends a red flag to feminist's who are familiar with Freud's claim that vaginal orgasms are superior (as in more mature) than clitoral orgasms. I don't claim one or the other is better, but they are different. I see the problem as being in definitions. When Freud referred to vaginal orgasms, it is my guess that he was referring to a clitoral orgasm that occurs during penetration. This indeed feels different than a clitoral orgasm that occurs without penetration, since the walls of the vagina rub together during a non penetrating orgasm. I don't bother with the term "vaginal orgasm". I prefer the term g-spot orgasm, because this is more descriptive of the area that is being stimulated to orgasm.

My first orgasm, like many women, was a clitoral orgasm. I'll never forget that night. The neighbor boy walked us in between two of the mobile homes on my street so we could kiss. He stuck his hand down my pants and it felt so good. I collapsed against the aluminum siding and he caught me. All I remember, as I leaned against him trying to catch my breath and regain full consciousness, was him trying to quiet me down so we didn't wake up the old folks in the mobile home. That was my last clitoral orgasm for many years.

As luck would have it, I developed an affinity for intense (read "rough") sex that led to the discovery of my g-spot. For those of you not familiar with my account of g-spot pioneering, I'll catch you up.

My first boyfriend used to finger fuck me really hard. One night, we were going for it on his aunt's living room rug when girl juices started flowing big time. He thought I had peed on myself, but I was sure that I knew the difference between the two.

Soon after, my friend's sister gave me Susie Bright's *Lesbian Sex World* that explained what had happened. What a relief! Anyway, the g-spot orgasm is the first kind of orgasm that I became proficient at, but there's more.

Awhile later, I was messing around with my vibrator and, viola! I had a different kind of orgasm. It was more intense, but it didn't last as long. But, there's more to it than that. First, some zygote basics. When we're just a little cluster of cells dividing in our mothers womb, we're all female until that y chromosome kicks in to make males. At this point, the cells that become the clitoris in girls develop into the head of the penis in boys. The cells that become the prostate gland in boys doesn't become a prostate in girls, so what becomes of them? One theory suggests that they become the g-spot. If you get your bodily fluids information from that Re/Search book on the topic, you may be under the impression that g-spot cum is urine. However, sexologists theorize that a better comparison would be with the fluid in the prostate.

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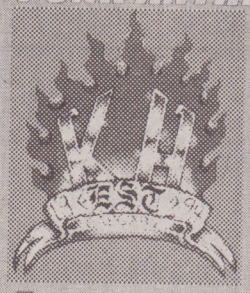

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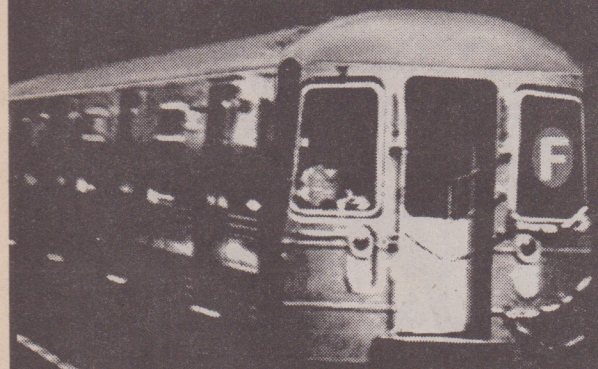

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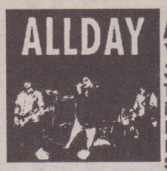

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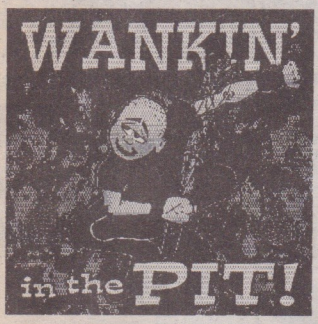

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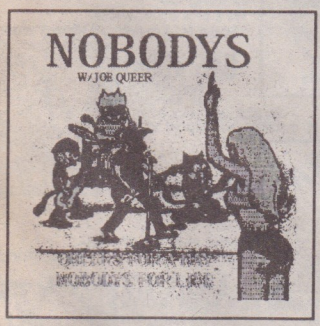

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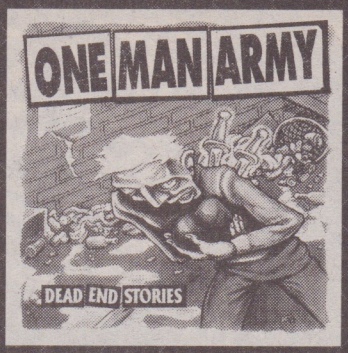

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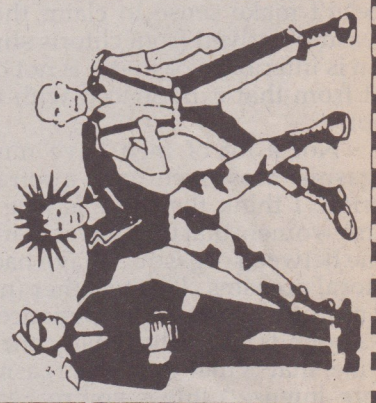

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COLUMNS

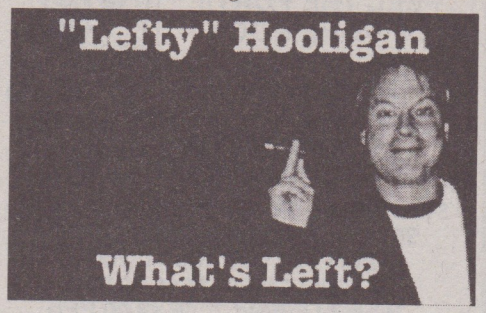
The orgasm that men experience seems to me a lot like what I experience as a clitoral orgasm, and that makes sense because those parts are analogous. Both orgasms seem to be like a pulsing, kind of an "uh...uh...uhhh...uhhh". A lot of men like to have their prostate stimulated especially during an orgasm. It wouldn't make sense to claim that pleasure derived from prostate stimulation is the same or is more mature than the pleasure derived from the the penis. It also doesn't make sense to claim that the pleasure derived from clitoris stimulation is inferior to or that it is not different from that experienced with the g-spot.

Not a lot of men have multiple orgasms. Most men have a refractory period. I think the same is true for a some women, that they have a period of time between orgasms. I have had two clitoral orgasms close together (maybe 10 minutes apart). My experience with this sounds like what many men describe, that is that the first orgasm was more intense (unless you're Sean, in which case the first orgasm has less build up than the second orgasm, making that orgasm more intense), while the second one felt really good, but it wasn't as intense, because the build wasn't as long. Also, for those of us with longer refractory periods, it's uncomfortable to be stimulated on the clit/head of the penis right after cumming.

The g-spot is a different story. Baby, you can rub me there until I'm raw! Since ass fucking is not a popular topic of conversation between me and the men I know, I'm not sure if the same holds true for the prostate. Also, perhaps the sphincter plays a roll in that equation. Anyway, my point is that it is much easier to for me to have multiple g-spot orgasms than multiple clitoral orgasms, because my body doesn't need as much time to build up between g-spot orgasms as it does for clitoral orgasms. There are biological reasons for the refractory period. I am reminded of research cited by Mindy that was done on lab rats (animal rights folks, skip this last bit). The part of the brain that produces the experience of orgasm was connected to a wire and a lever that the rats could push as often as they wanted. The rats would push the lever over and over until they died. I guarantee you that if my brain was hooked up to that lever, I'd meet the same fate as those lab rats.

One last note. Mindy says that, technically, only men have a refractory period.

So, if you trying to impress folks at that next cocktail party, be sure to keep this in mind when you are debating the anatomy of the orgasm.



I have a t-shirt I bought on Telegraph Avenue in Berkeley that reads coming and going:

FUCK
THE
POLICE

with the FUCK and the POLICE in 3 inch high bright yellow letters against a black background. *Not* an inconspicuous wardrobe item. Needless to say I feel somewhat restricted in where I can wear this t-shirt.

I've worn it to work, thanks to my job's punk environment, and I've worn it to parties with friends. I've worn it on occasion to shows, talks, grocery stores and movie theaters. Yet except for parading it up and down Telegraph right after I bought it, I generally wear a shirt or jacket over the t-shirt in public so that, given the font layout, it reads UC THE OLI.

The t-shirt has raised eyebrows and voices when I've openly worn it. I've engaged in a couple of heated discussions, though so far no fisticuffs. I'd expect a more unpredictable response from people on the street, but that's not who I'm afraid of when I contemplate wearing the t-shirt in public. It's that gang of thugs with the guns and the authority to use them known as the police that's got me wearing something over that incendiary message on my chest and back. As a rule, I'm not interested in making a symbolic free speech statement when the consequences are likely to be harassment or maybe physical injury at the hands of law enforcement: I don't like it when talking back, fighting back or fleeing are illegal because I'm insulting, hitting or running away from a cop.

Ironic because it's in society's public arena that our free speech is supposedly fully protected. My boss, the party's host, the business owner and the event producer all can ask me to cover my t-shirt, even to leave because I have virtually no right to free speech on their private property or at their private event. You can slam the door of your house or apartment to the Jehovah's Witness who knocked and wants to preach at you because that's legally your private home or private space. However, you can't prevent that same religious zealot from standing on the public sidewalk outside where you live and handing you a *Watchtower*.

Then there's my t-shirt and the question: what happens when the folks violating your freedom of speech are the very people society gives the power and authority to protect that freedom?

•••

I'm cutting through UC Berkeley on foot on my way from University to Telegraph Avenues, wearing my red-and-black IWW sabotabby t-shirt. Normally, I avoid the campus like the plague, having had my fill of the "poverty of student life" and in particular of "hot house" student politics almost two decades ago. It's a tree shaded shortcut though. I see them as I walk across historic Sproul Plaza on my way to the school's Bancroft entrance. A couple of people have set up a literature table near the street with a banner that reads "No Free Speech For Fascists." As I walk by, one of the folks operating the table notices my t-shirt, smiles and hands me a flyer announcing a protest against the university speaking engagement of some individual they've labeled a neo-Nazi. "No Free Speech For Fascists" is also printed on the bottom of the flyer.

Now, I understand that sloganeering is meant to summarize whole discussions into a few simple, hopefully catchy and powerful phrases around which people can organize. Everybody uses slogans; left, right and center. Yet, more often than not, sloganeering acts as a substitute for thinking. I glance over their table as I read the flyer. They have books for sale on fascism by Leon Trotsky, the butcher of Kronstadt and the Ukraine. My latent anarchist tendencies kick in and I slip into a devil's advocate mode.

"So, you're in the IWW." The man who gave me the leaflet says, trying to make small talk. He's younger, more my age.

"Used to be." I look up from the flyer. "Those wankers couldn't organize themselves out of a brown paper bag. I wet brown paper bag."

"That's too bad," the Trot responds, not really interested in the IWW. "Well, we're organizing to smash the rising tide of fascism in this country. That flyer is

about our upcoming demo. Want to join us?"

"I'm not sure," I say, pretending confusion. "What's this about 'no free speech for fascists?'"

"Fascists use free speech to get into power, after which they suppress all free speech." The other, older person at the table jumps in. "Fascists would shoot you for your politics, or put you into a concentration camp. Fascists don't have a right to free speech."

"Hold on." I raise a hand, secretly glad they've stepped into my rhetorical trap. "I consider myself a left communist. What you'd probably call an ultraleftist. Used to be an anarchist. During the Russian Revolution Lenin and Trotsky didn't just deny free speech to people with my kind of politics; they jailed, interned, tortured, shot and liquidated them. Does that mean all Leninists should be denied free speech?"

"There were many mistakes made during the Russian Revolution." The first Trot tries to explain. "It was a situation of social upheaval, civil war and foreign intervention. Trotsky himself admitted as much."

"You Trots never seem to learn from your 'mistakes.'" I'm on the offensive now. "During the Spanish civil war the POUM militias spent more time shooting anarchists than they did fascists."

"Fascism is violently anti-working class." The first Trot realizes this isn't going to be as easy as he thought. "When fascists come into power they crush the proletariat's independent class organizations, when they don't use state power to take them over outright."

"Under 'war communism' during the Russian civil war the Bolsheviks eliminated virtually all trade unions not under their party's control." I reply. "When the Bolshevik leadership ordered the Kronstadt uprising crushed, they also outlawed all factions within the party, including Kollontai's 'Workers Opposition,' in effect nationalizing the Russian trade unions."

"Look, we got a common class enemy here." The second Trot says, realizing he has a ringer on his hands yet hoping to somehow salvage the conversation. "If fascism gets into power we'll all be having this discussion behind barbed wire."

"If you Trots get into power, I'll still be behind barbed wire." I counter. "Stalin suppressed, murdered, assassinated, imprisoned and executed Trotskyists wherever he could, even assassinating the Old Man himself. Tell me, would you work with Stalinists, even to combat fascism, knowing that after you had defeated the fascists, the Stalinists would turn against you and off you?"

"No." The first Trot comments even as the second says: "Yes."

I leave them to argue out their differences.

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I'm no friend of fascism, nor am I an absolutist about free speech. I'm not an apologist for Leninism's atrocities or lack of socialism however. I spent last column denouncing Leninism's consistent history of recreating class society upon a mountain of working class and Leftist corpses. I have my own 30 plus year history of political work on the Left to draw upon as well. Now I'd like to explain one more time my own personal conclusions from these histories.

Simply put, I don't work with Leninists. I have friends who consider themselves Leninists and I'll do projects with them on a one-to-one, case-by-case basis. They're my friends after all and they honestly don't think of Leninism as the politics of primitive accumulation and mass murder. But I won't work politically with Leninist groups or with Leninist fronts or within coalitions dominated by Leninists. I will not work with people who intend to be my future executioners.

I see it as a matter of self-preservation, in the long run. But it's never that simple.

Leninists go ballistic when I tell them this. When I ask if so-and-so organization sponsoring such-and-such event is Leninist, I'm accused of redbaiting. Then I have to explain that, actually, I don't consider Leninism the least bit socialist. Socialism is the self-emancipation of the working class. Leninism is the enslavement of the working class. By this time the folks I'm arguing with usually decide that I'm an "objectively counterrevolutionary ultraleftist," dismissing my arguments by conveniently labeling them an infantile disorder.

Mao once asked: "Does one divide into two, or do two merge into one?" In this question—besides demonstrating that one does divide into two—he captures the polarization of Leninist political behavior between vicious sectarianism and calls for lowest-common-denominator unity. In turn, I've been accused both of sectarianism and of impeding unity by Leninists.

Sectarianism is when folks within the same church or faith (read political tendency or movement) split over fine distinctions in a common theology (read political ideology). When Baptists split over whether to dunk or to sprinkle, or when the Trotskyist 4th International splits and splits again over whether the old Soviet Union was a deformed workers state or a state capitalist regime or a bureaucratic collectivist system; that's sectarianism. When northern Irish Catholics and Protestants slaughter each other, or when Stalinists take icepicks to Trotskyists; that's sectarianism.

The Left is much more than a single church or faith, and far more diverse than any single political tendency or movement. Nor am I hairsplitting with Leninism. I reject it root and branch; from its interpretations of Marx to its myriad homicidal hyphenated heirs.

My basic aversion to helping fulfill the political aspirations of folks who, once in power, historically tend to shoot me and my kind of folks is just as often seen as obstructing some mythic "unity on the Left," especially today when the Left is so scattered and weak. Weimar Germany is invariably cited when I say I don't work politically with Leninists. Communist and Socialist parties fought each other instead of uniting to stop the rise of Hitler, and the triumph of Nazism is used to justify submerging our very real political differences in illusory "common front" politics against our mutual "fascist enemy." The thoroughly Stalinized German CP's slogan at the time, "First Hitler, then us!" wouldn't have meant shit to commies like me even if it had somehow miraculously come to pass. I'd be up against a wall facing down a firing squad, or in a forced labor camp under either regime. As for uniting the broadest possible array of progressive groups and individuals around the lowest common political denominator, this is mass politics more suited to the base building for some vanguard party's power play, not class politics intended to emancipate the proletariat. That's because "the masses" require the leadership of one or another ruling party, class or elite. The working class needs only itself.

Finally, when all else fails, the appeal is made to "family." For better or worse I am informed, Leninism is part of the Left and the rest of us simply have to live with that fact. They're a part of our "family." Just as families frequently have members who cause problems or who have "gone bad," so Leninism is seen as a difficult member of the Left's "family." This argument reminds me of an old Turkish proverb I've used before. When the axe entered the forest, the trees said to each other: "No need to worry, the handle is one of us." The blanket claims

of Leninists and their apologists that they are "one of us" need to be rejected. When family members become as psychotically fratricidal as has Leninism historically, it's time to disown them. If the rest of the Left's "family" insists on protecting and helping the mass murderers in their midst, it's time to find a new family.

Now, I have no illusions that Leninism will go away of its own accord, or that the Left will have the courage let alone the sense to reject Leninism's claims to be "one of us." For this and other reasons the Left no longer can realize the essence of socialism; the self-emancipation of the working class. So while I still consider myself a communist, I can only with the greatest reservations call myself a Leftist.

I could spend the rest of this and many more columns further dissing the Left. Instead, I'll return to the slogan "no free speech for fascists" for my conclusion. I've had arguments with old John Brown Anti-Klan folks and an organization from that tendency still around today—People Against Racist Terror—on the subject of cross burning. American law presently treats cross burning as a symbolic act and thus as a free speech issue. PART as well as many people in the more general anti-imperialist/anti-colonialist milieu argue that cross burning is actually a terrorist act from its long historical association with KKK violence against black people and should be banned as such. Still other left liberal types have defended regulating if not banning cross burning under the concept of "fighting words." Some words and phrases are bound to cause a fight and thus become "public order" issues.

Having been in all too many political situations where I was potentially subject to disorderly conduct, property destruction and riot charges, I'm loath to fall back on defending the "public order." The "fighting words" concept could ban my "fuck the police" t-shirt because it "incited" the cops to kick my ass. The point that cross burning is an act of terrorism carries more weight, and as I've already mentioned above, I don't hold free speech as some abstract absolute, some universal to be defended at all costs. Ultimately though, I consider this call from the Left to legally ban certain actions, even ones perhaps wrongly labeled as free speech, is similarly problematic and actually myopic. I do have an aversion for relying on the power of the state to resolve such social issues. I have an even greater aversion for whittling away from the left at the few freedoms allowed us by our capitalist rulers, even if those freedoms are largely on paper.

In 1940, at the tail end of the Great Depression just before America's entry in the second World War, the US working class was extremely restless. Unions were furiously organizing, strikes and other types of work action were rampant, and both the Stalinist US Communist Party (CP) and its Trotskyist Socialist Workers Party (SWP) rival had a strong presence in the radical working class and poor movements of the day. In particular the SWP had a powerful base in the Minneapolis Teamsters local 544 which had engaged in perhaps the bloodiest and most heroic class war against capital throughout the Depression and continued to denounce the imperialist war aims of the US government. Congress passed the Smith Act in 1940 making it a crime to teach, advocate, or encourage the overthrow of the US government. Twenty-eight SWP members were arrested in 1941 under the Smith Act, 18 were brought to trial in 1943 and all were convicted and sent to prison during 1944-45. One of the Smith Act's biggest supporters was the CP. They followed Stalin's line that Trotskyists were pro-Nazi "fifth columnists" and vehemently supported the SWP's prosecution. After the war the US government turned the Smith Act against the CP.

And there's the near sighted danger in "no free speech for fascists" and banning cross burning. The US government is not predisposed toward "equal justice for all" let alone giving a bunch of lefties some civil rights. If anything the state and ruling class are inclined toward a high tech corporate fascism, and it is this state and ruling class that is our principle enemy at all times. After the populist ultraright is momentarily slapped down with a ban on cross burning, the banning of highly charged symbolic actions will be turned with a vengeance against the Left, weak as it is. I came through a time when a person wearing an anti-Vietnam War Moratorium black armband in high school and some colleges was subject to disciplinary action on grounds that such a symbolic act "disrupted the educational process." The ability to engage in such symbolic activity had to be won in court. While I'm acutely aware that there's only so far you can go with symbolism, my t-shirt being one example, I'm not interested in going back to those "good old days," thank you.

I guess this makes me a civil libertarian by default.

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During one of the SF anti-war demos around the 1997 US/Iraq crisis, I noticed that a city cop was doing a number on the Stolen Lives literature table. By the way, I was wearing my Archie McPhee t-shirt; the one with a set of Groucho Marx glasses-shnoz-n-moustache superimposed over a stern, pointing Red Army soldier in a pirated Bolshevik revolutionary recruiting poster given the humorous new slogan "Marxism for the People." The Stolen Lives project does this portable wall covered with the names of all the folks who've been gunned down by the cops, and it's an offshoot of the anti-police brutality October 22nd Coalition. Both are RCP (Revolutionary Communist Party) fronts.

Now anybody's who's read my columns knows I despise the RCP with a fucking passion. Nevertheless there was this huge cop standing sideways in front of the Stolen Lives table. Six foot something, full uniform and helmet, eyes disguised behind police sunglasses, arms folded across his chest, scowl beneath his bristly moustache; the cop intended to intimidate. I walked over to the table behind the cop and noticed that he dominated the space, blocking any free movement and making it hard to reach some of the literature. A woman behind the table kept glaring at the cop as she talked to me about the project. I was the only person at their table so I walked around the cop to the far end, in front of the cop's scowl. I started picking up literature and inching toward him until I was standing between his shiny black police boots, handing my accumulated propaganda to another woman behind the table.

"How much are these?" I asked reaching for my wallet, not budging. I was clearly violating the cop's space. I could feel his scary presence towering over me barely an inch away. I kept him firmly in my peripheral view even as I opened my wallet.

"Some of these are free you know." She stared at me, then stared at the cop. The two folks behind the Stolen Lives table understood I was violating the space of an armed and hostile police officer.

"Could you show me what's free and what's not first?" I stood my ground, absently counting my dollars even as I broke into a full sweat.

I expected a pounding in those brief moments. Actually I expected the cop to yell at me, threaten me with arrest, maybe push me away. His face never changed expression as he stepped back and

walked briskly to a line of cops standing at the sidewalk.

"Hey brother, thanks a lot." The woman still holding my literature gave me a wide-eyed grin. "He's been standing here for the past 20 minutes."

"They do like to throw their weight around." My comment was non-commital. I didn't really want to tell her why I didn't consider myself her "brother." And I didn't really want to pay for the propaganda either. "About the literature..."

"Oh hey," she said. "It's free. Thanks again."

"No problem." I waved the literature at her as I melted into the gathering demonstration, away from that line of cops.

I've always been a sucker for free propaganda.

So free speech, even for the fucking RCP.

This column has exceeded MRR's rules on column length, so next column's gonna have to be extra short.

PERSONAL PROPAGANDA... I can be contacted at hooligan@sirius.com. My book, *End Time*, can be purchased from AK Press (POB 40682, SF, CA 94140-0682) for $10. Keep sending me your newsworthy items and interesting news clippings c/o MRR.

No rock 'n' roll this time. Sorry. Records have been slow in coming out this month, and it's extra hard to keep up on stuff here anyway. I'll try to tip you off to some fine, fine rock next month.

Reality hit me like a tight packed snowball on the back of the head. Reality and I are constantly doing battle. It usually wins, beating me with evasive action, beating me because of my own arrogance. I think I *know*. I'm usually wrong.

Today it got up to 7° fahrenheit. People in more Northern places, such as Minneapolis, will scoff at this, saying, "7°! That's warming trend!" I say once it gets below 10°, there's not much difference how much colder it gets. Cold is cold and once you're numb you can't feel anything. Unless the wind picks up. Cold is cold and thank god I'm numb. I fell twice today, which is an improvement. Yesterday the ice got the best of me and my poor agility three times. Cold is cold and I can't feel a thing. Not a goddamn thing.

The grass is always greener where ever I'm not. The grass is always greener where ever it isn't covered in snow and ice and salt.

It's just like I never left. Last December, cold was just beginning to get a good grip on Bloomington. Last December I had a cold. I came back and the cold found me. I came back and it all hit. Reality like a tons of bricks. Why I left. I can get away with shit-talking Bloomington because nobody here reads MRR. Okay, maybe ten people do. One is myself, one is my roommate. The other eight people should write me. That is, of course, assuming they even read my column. This is a college town. This is a Punk Planet town. I feel old here at 24. It's just like I never left, only worse. I know fewer people. Most of the people that were once into punk have now graduated to more "mature" sounds. They still like some punk, the old stuff they cut their teeth on, but the main course on their musical plate is much too arty, much too technical, much to boring for my tastes. I will never know how people can listen to music that should carry a warning that says: "May cause drowsiness. Do not operate heavy machinery or automobiles while listening to this record." Ugh. I makes me want to play my music louder. It makes me want to yell and scream and run and run until I get someplace where real rocknroll is the norm, not an anomaly.

I can't run from this problem though; thus I am doing my part to slowly expose people hear to music with components such as: hooks, chords and energy.

Am I bitter? Yes? Am I numb? Unfortunately, yes.

I hate being numb. I hate not being able to feel, see and smell life around me. It's all here, but it's buried under snow and ice and something else I can't really see. Something else that's not gonna be melted when the sun comes out, when Spring rolls around. It's like a fucking plague. I'm scared to death I'm gonna catch it.

And I do hate to be so negative. There are some really cool things going on here. People putting on shows in basements (I love basement shows)–unfortunately none have been bands I really care to see. I go anyway and am bored, except for seeing friends. The social setting takes front stage. I become disillusioned and the numbness sets in further. Freezing my heart, chilling my soul. My dad always told me that anyplace, any situation is only as fun or boring as you make it. I believe that now. Like a lot of things he told me, I'm slowly realizing how often he was right. Like a lot of things he told me, I'm also realizing he wasn't always right.

As long as I'm here, I'll rock and I'll roll. If anyone in the Midwest, or anywhere else in the world cares to join me, you know how you can reach me.

Last Gasps...

...the collection of MRR Scumpit articles, interviews, etc isn't gonna happen. Not unless I find a bag of money somewhere. I put it all together and it comes out at over 100 pages. That's a lotta pages. That's a lotta money. IF anyone wants to put it out, I'll loan them all the pages...one saving grace of living here is that I got my old radio show back. It's called Rocknroll Blitzkrieg! Not that you can pick it up outside of Bloomington, but if you have Real Audio, you can listen to it on the internet at: www.wfhb.org or www.wfhb.net. It's on from 1-3am Thursday nights (or Friday mornings for those who like to get technical), central time. If you happen to be in Bloomington ever, it's on 91.3 and 98.1FM...STY ZINE #28 is *finally* finished! Send $2 (in the US, $3 outside the US) for a copy...and I still have copies of *compHELLation*, THE blood-splattered guide to Killed By Death, Bloodstains and every other punk reissue compilation. Only $3US/$5world...the end. PO Box 1223 • Bloomington, IN • 47402 • icki@mindspring.com

NOTHING INSIDE

THE INFILTRATORS have a stomping good full length cd available for you punks on Oink Records. The INFILTRATORS write on the cd's front sleeve "Don't Give Me That 'Old School' Lip - Just Get Your Metal Out Of My Hardcore". This release has twelve good punk songs that rant and rail about "unity"' in the scene and oppression of the punks. Some of the lyrics in "Cog In

The Wheel" are: "Go off to work and slave for no credit. Build up their pockets and get little wages. Go off to war but I'm not a mindless soldier. Go back to work to struggle to no end. Go off to work but I'm not a mindless worker. Not a cog in the wheel won't do what we're fucking told." This punk rock music shares the New York hardcore sensibility that AGNOSTIC FRONT brought to the forefront so long ago. It's a brutal attack and no prisoners are spared. This shit has balls aplenty! Not recommended for sniveling P.C. idiots.

Another current hardcore assault to be reckoned with is BASTARD SQUAD with their cd featuring "Hardcore Revolution" and "Shows Over". This shit gives you a merciless punk beating with the unrelenting pummel by guitars and drums. The singer has a classic punk snarl and the band supplies good back-up singing. It's a fast and furious attack! Prepare for the mayhem of BASTARD SQUAD!

We have a hardcore powerhouse living way out west in the plains that continues to put out consistently great records. BROTHER INFERIOR has another killer release for you cretins. This is over the top H/C punk from Tulsa, Oklahoma with screamed and shouted vocals and strong guitar. The lyrics are intelligent and thought provoking. Get this "Lottery" ep as soon as possible. Hardcore doesn't get any more vicious than this!

A beautiful picture disc that contains VERY FAST hardcore is by SKELETOR and the disc is called "Skeletor in Action". Good vocals and solid musicianship anchor this fucker. Listen to "Honor My Bones". Good shit!

You want to talk hardcore that changed the face of New York punk music permanently? Presenting REAGAN YOUTH. Dave Insurgent - vocals, Paul "Joey Turk" Cripple - guitar, Al Pike - bass, and Steve - drums. These vituperative young punks delivered the classic N.Y.C. punk album of the eighties during the 1980-1984 era with killer tracks like "New Aryans", "Reagan Youth", "Are You Really Happy?", "I Hate Hate!", "Degenerated", "U.S.A.", and "You're a Gonowhere." This album has stood the test of time, and is one of the most influential pieces of music in this genre. This album is so important that Mr. Nicky Garrett, original master guitar player/songwriter of the U.K. SUBS, saw fit to rerelease it with three extra songs from the 80-84 campaign. Those songs are "No Class", "Anytown", and "In Dog We Trust". This collection appeared in 1990 on Mr. Garrett's New Red Archive's label.

After the fine punk release 2 months ago by WERNT on Data Records there is a strong new EP on the label by RETALIATOR called "Feel the Power". The title cut on side "A" has a lot of venom and is reminiscent of early eighties No Future/Riot City releases. Turn the disc over and RETALIATOR play "Scum" with a respectful nod towards that excellent "Scum of the Earth" track by the UK SUBS. The guitar player slams into the third track "Fight Back" with the drummer pounding like a man possessed and very good singing. It's good to see that punk like BRAINDANCE and RETALIATOR is pouring out of England.

MCR Records from lovely Japan has a good cd for you this month. This hammer is by THE CREED and it is entitled "Up Against A Brick Wall" . This is hard-hitting punk-n-oi music for bristle headed or skinhead types. The songs impress the listener with smart lyrics and enthusiastic chants. Another good release by THE CREED.

A very enjoyable transmutation has occurred. Out of France comes LES TECKLES with a street punk sound as fresh as home made beer. The LES TECKELS feature the guitar player from STEVE AND THE JERKS and the bass and drum player from the NO-TALENTS, with vocals that pay respectful homage to the likes of SHAM 69 and COCKNEY REJECTS. You have to like this rawer, punker version of two leading French punk bands. LES TECKELS have taken a page out of the TEMPLAR's and the GLORY STOMPER's book. It's oi and it sounds good!

On a melodic oi note, please observe KNUCKLEHEAD, Calgary, Alberta, Canada's answer to the SWINGIN' UTTERS. This new cd by KNUCKLEHEAD entitled "Little Boots" is a most palatable journey down that "Sugar-oi" route pioneered by the VANILLA MUFFINS. Listen to the pleasant refrain on "Wise Up Jacky" or "B-Anthem" and you will be an instant convert to the clean, well-crafted punk rock offered by KNUCKLEHEAD. Some of the singing on "Press Gangs" captures the exuberance of label-mates the BELTONES. Give a listen punker!

There was a memorable punk show at the Java Lanes in Long Beach California recently. Starting out the festivities were Orange County's bad boys THE STARVATIONS cranking out good GUN CLUB infused punk rock with Gabe and the lads giving it their all. THE STARVATIONS play good roots influenced punk rock with a lot of conviction. Look for a self-released lp by THE STARVATIONS in the near future. Next up was LE SHOK and they performed an interesting minimalisitic THE FALL-styled wild art-punk episode. The fans were perplexed but soon slammed about like whirling dervishes. Good stuff!

Following LE SHOK was that band that gives their very flesh for Rock-n-Roll: THE WEAKLINGS. These Portland, Oregon punks have a full-blown IGGY POP meets the CANDYSNATCHERS disaster going on. The singer, Mr. Bradly Battin, is one unique frontman. THE WEAKLNGS records only give a small indication of how powerful these fucks are. Go see THE WEAKLINGS live!

After all this excitement, the headliner had their work cut out for them. THE WEAKLINGS threw down the gauntlet - and then the fucking STITCHES came out swinging! These pretty pedophiles not only look good but they play vibrant punk rock as if their lives depended on it! It's in their blood - THE STITCHES can't help it - they're just no good. Their evil ways manifest themselves in this devil music called punk-rock. Disgusting! THE STITCHES are the reigning punk fashion kings!

A long-awaited appearance by THE TEMPLARS is scheduled for the West Coast in the near future. Some of you boot-boys will get to see PRESSURE POINT and LOWER CLASS BRATS on this bill.

Those Working-Class Irish Oi Professionals, THE DROPKICK MURPHYS, have scheduled shows on this coast as well. Look for Al Barr, Ken Casey and the boys to play Southern California on April 8th,9th and 10th and then head to Northern California for shows on the 11th and 13th. If all goes as planned you might get to see THE DUCKY BOYS and OXYMORON on the bill with The Hardest Working Streetpunk Band In The World: THE DROPKICK MURPHYS.

In the CONFEDERACY OF SCUM department you lucky beer swilling barroom brawlers have ,a new LP by LIMECELL. This time out Philadelphia's strong-arm men deliver a combination punch of fifteen old and new tunes on the Safety Pin label from Madrid, Spain. It will ring your fuckin' bell to hear some of the old LIMECELL classics like "Crack Hooker", "Rat Fink" and that crowd pleasing LIMECELL anthem "Drunk Until I Die". After you listen to

this you will dig into that extensive collection of LIMECELL singles you have and spin the brilliant Headache Records ep that contains "You're Not Punk You're Dirty." Great!!

This month you also have the BUMP-N-UGLIES ep called "Band of 1000 Holds". This is wrasslin' music through and through with good numbers like "Attack of the Moon Dogs" and "I Smell A Rat". BEAUREGARD would approve. Check it out hillbilly!

American Upstart zine has come forth with issue number three and its a barn-burner! Prominently featured is an interview with Mr. Ken Casey, bassist and songwriter, and Mr. Matt Kelly, drummer, of the DROPKICK MURPHYS. Great! Another band interviewed is LAST YEAR'S YOUTH from St. Louis, Missouri. There's lots of good record reviews in this issue: THE BODIES, BOOT PARTY, BOVVER 96, CHARGE 69, COCK SPARRER, DROPKICK MURPHYS/ OXYMORON split, MOLOKOMEN/VIOLENT DRUNKS split, THE RANDUMBS, THE WORKIN' STIFFS and much more! Write for this zine! Send two dollars to: American Upstart, P.O. Box 10005, Kansas City, MO 64171.

See ya round....
See ya in hell!

NetPunk

with

Mark Hanford

It's been a slow month here at Netpunk central. I don't know if everyone went on vacation or what, but I only got mail from two or three of you and only one of you sent me a site worth turning others onto. C'mon, everybody has a website nowadays, so send yours to hanford@cruzio.com and I'll mention it here if it doesn't suck hard. Fortunately, the one site I was sent gave me a great idea for the rest of this column. In other words, it saved my ass. The site that is indirectly responsible for the rest of what you are gonna read this month is a little e-zine called The Heretic. You'll find it on the web at http:// www.geocities.com/ CapitolHill/ Congress/ 4573/. While not completely developed, the site does have a rant section and is planning for interview, picture, and guitar tab sections, among other stuff. The area that got me on track for this column, however, was a small section on unethical corporations. What I've collected for you this month is a bunch of websites of business, government, and media watchdog groups. These groups do everything from watching for media inaccuracies to exposing corporations who use child or sweatshop labor, to rooting out excessive government spending. We'll take the corporate watchdog groups to start with.

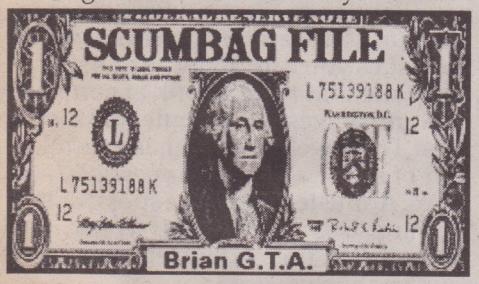
An excellent site is that of the British magazine Corporate Watch at http://www.oneworld.org/cw/index.html. This site contains featured highlights from the magazine. On the day I visited, there was an article on how oil companies are destroying the environment and screwing with indigenous people, how transnational corporations are destroying the Canadian Rainforest, and more. There is also a fun picture archive, and an archive of old articles. Another site in the fight against corporate greed and lies is another site called Corporate Watch - this one at http://www.corpwatch.org/. This site has articles on the current bullshit that corporations are pulling in various parts of the world, as well as archives of past bulletins, letters of protest to print out and mail to various corporations and more. Corporate Watch also maintains an e-mail list to keep you up to date on the latest news. You can find information for subscribing at the website. I found this excellent page of links to sites that "explore, expose, and critique the domination of global business, politics, and culture by large corporations" at http:// www.baob abcomputing.com/ corporatepower/. The site is called Baobab's Corporate Power Information Center and has a number of categories dedicated to various corporate critiques and reviews. Sweatshop Watch (http:// www. sweatshopwatch.org/) keeps tabs on how corporations are abusing third world workers, women, children, and immigrants with low wages, horrible working conditions, and long hours. A site you should visit before you head out to buy just about anything from one of the major chain stores.

Taking a more positive outlook towards business, by pointing out the companies that aren't doing bad things, is The GreenMoney On-line Guide at http:// www.greenmoney.com/. This guide gives you a list of socially responsible companies "from the supermarket to the stockmarket". They also have a links page, a list of recommended literature, and an events calendar (of what looks to be mostly hippie sorta stuff, but whatever). One group that many of you are probably familiar with, and is a watchdog group for just about everything you could imagine, is PIRG. Their website, at http:// www. pirg.org/ , has information on dangerous toys, hazardous chemicals, global warming, and congressional scorecards and updates on various public interests. Keeping an eye on the government is Taxpayers for Common Sense (http:// www.taxpayer.net/). Their goal is to keep an eye on government spending and to lobby for cuts wherever they feel that money is being wasted. They claim to be non-political and dedicated merely to cutting out unnecessary spending. As such, their agenda may not always gel with yours, but they appear to do some good work. The news media has more groups watching and complaining about it than any other type of organization out there. These watchdog groups fall within all political philosophies, so you need to pay attention to exactly where the organization you are interested in stands on the issues you care about. Adbusters is a fun site that takes a look at commercials and delves into their deeper meanings. Their website also has an collection of spoof ads, uncommercials, and more. Adbusters has done spots for Buy Nothing Day, TV Turnoff Week, and more. You'll find Adbusters at http://www.adbusters.org/.

One of the main media watchdog groups is FAIR (Fairness and Accuracy in Reporting), which keeps an eye on major news organizations and their positions on various topics. FAIR has a decidedly left of center bias, which is good considering some of the crap that the media feed us on a daily basis. You'll find the FAIR site at http:// www.fair.org/. FAIR is also behind the radio show Counterspin. You can listen to copies of the show at the website. Speaking of radio shows, you can get Pacifica Radio News and the Democracy Now! radio show on the web at http://www.webactive.com/webactive/pacifica/. Pacifica Radio has long been a bastion of alternative news, and will be refreshing for those of you forced to listen to more mainstream stuff. Ain't the internet great? The Freedom Forum (http:// www.freedom forum.org/), which is a group working for First Amendment rights, has a section devoted to keeping tabs on government censorship of the media. Also of interest is the Rocky Mountain Media Watch

(http:// www.big media.org/), which keeps an eye on how local news stations are driven by the market, rather than by what is really newsworthy. One other site you might want to visit is Media Watch (http:// www.mediawatch.com/), whose stated goal is to challenge "racism, sexism, and violence in the media through education and action". Finally, Mother Jones magazine has an interesting article on how some watchdog groups have actually been co-opted by corporations, and therefore the information they give is tainted. You can find this article within the Mother Jones website at http:/ / www.motherjones.com/ news_wire/ ncl.html. Okay, that's enough for this month. A big thanks to Chris from The Heretic for giving me something to write about.

You can e-mail me at hanford @cruzio.com (and send me your damn websites!!!) or mail me at PO Box 8059; Santa Cruz CA 95062. Oh, and if any of you in the South Bay area need a bassist with experience, give me a holler. I'm looking for a new band. See ya.



Howdy and welcome once again to my column full of helpful tips for the do it yourselfer. For today's project, you will need a half pound of nails, a hammer, measuring tape, skillsaw, lumber, and about fifteen feet of rope. That's right folks, we're building ourselves a gallows. Why? Because you just blew several grand on a zine, record, or cd project that was a complete disaster which you could have avoided and now you can no longer live with yourself. Of course there is a much better route to travel to possibly side step such a messy situation and is today's lesson plan, how to avoid common screw ups. While it would be totally impossible to bypass all goof ups you can learn to minimize them and start to spot the places in which they often occur. Who needs screw ups, as they waste time and resources, cause undue stress, and in some cases are irreversible. Following the few idiotically simple rules I'm about to mention should save you from an assload (get your mind out of the gutter, I'm talkin a beast of burden here, ok!) of trouble later on. So let us get to them.

1. Always communicate you intentions as straight forward and early as possible: Chances are that most people are no damn good at reading your mind, so you're going to have to make a little effort and start moving your lips. If you want the distributor to pay you within three months, then by all means tell them before you ship your goods, not after three months have passed. I can't believe how many people I've talked to that never discussed any payment terms with the distributor and then complain that they aren't getting paid. If you want something you will probably have to make it be known, and the sooner, the better.

2. Find out how to do things properly before you do them: This is a fairly simple concept that a lot of people tend to ignore. Just because you know how to press a record doesn't mean you automatically know how to get it distributed. Knowing how to get it distributed doesn't automatically enable you to run a distribution business. Whether it's running a label, club, zine or whatever, you will have to learn the many aspects involved if you want to make it work. It does no good to put out a record that you don't know how to get distributed, and likewise who wants to distribute a record that is screwed up. Not knowing one simple aspect of your task can throw everything else out of balance, ruining all that you have worked so hard for. On a side note to this, make sure that the people you get your information from know what they are talking about. How you will know is not such an easy question to answer, though the safest way is to ask as many people as possible.

3. Don't do things at the last minute: You've probably heard your parents nag you a million times about this one and you know what, they were right. Doing things right takes time and when you are in a rush you no longer have that time. It is also easy to forget minor and sometimes even major details of a project when you are too busy rushing about trying to get things done. If you do happen to make a mistake, you'll have no time to fix it, and no time to check for any, which brings us to our next one.

4. Double check everything; check yourself: Since it's your money and time, chances are you have more to lose when a small error turns into a much larger mishap. Spending the little extra time it will take to thoroughly look something over will end up saving you a lot more time, money, and sanity in the long run. I've personally save myself thousands of dollars by taking the time to discover obvious errors that shouldn't have been made but were by myself and other people. If that makes me a bit obsessive, then so be it.

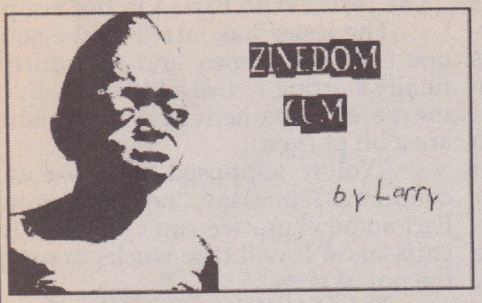
5. Don't do things just because they're cheap: It is sometimes true that you do get what you pay for, which means that the least expensive route can sometimes yield a piece of crap (though the most expensive doesn't mean it will be any better). For example, several friend of mine opted for a cheaper recording studio than the one I had suggested, which while slightly higher priced, quality wise was far superior. In the end, they were unhappy with what those savings yielded, and in at least one case they had to pay extra to go to the studio that I had originally suggested to try to salvage their bad recordings. By the time they were done, they had paid for more than they would have had they gone to the slightly more expensive studio in the first place and the recording would have been much better. Never work hard on a project and then skimp at the very end as you will probably regret it later. Why waste a lot of time and film taking great action gig shots only to have them turn-out mostly black in a poorly xeroxed zine? Why spend hours practicing with you band so you can sound your best only to make a recording where you can't even hear what is going on? If you don't have enough money to do it right then wait a little longer, put in some more hours at work, miss out on some partying, etc.; whatever it takes. Anything worth a shit will take sacrifice, and part of that sacrifice will involve dollar signs.

Anyhow those are a few of the ways to help avoid screw ups and while they might seem very obvious to some of you out there, don't forget that for some of the readers, their zine, record, etc. will be the first time they've ever created something on their very own. Good luck.

And now for my selfish requests: I'm always looking for old punk radio shows with English speaking DJs '79-'83 that played mostly obscure bands. (I want unedited radio shows where the DJ is speaking, not just songs off a radio show!)

I guess that's about it for this issue. Sorry my column was so short but this month of December has had me run ragged with X-Mas (Bah Humbug!) shipment, royalties, year end inventory, last minute purchases, etc. When writing (does not guarantee a response), please be sure to include a return address and phone number. Brian c/o GTA 501 W. Glenoaks Blvd. Ste. 313, Glendale CA

91202, USA.



My friend Steve received the first phone call. "Is there Larry? No? Well, listen, we read your story about the Hell's Angels and were gonna fuck you up." As soon as he hung up my phone, it rang again. "We know those guys you called tweakers. Fuck you." I stopped answering the phone for a few days. Luckily the rednecks in San Diego's East County has short memories, or jacked up on enough speed that can't keep their train of thought long enough to track me down.

A few years ago I made the mistake of allowing a local weekly paper reprint a story from my zine. The San Diego Reader loves stories describing either the history or dilapidation of San Diego neighborhoods. When someone at the paper found a copy of my zine, they called and asked if they could reprint "The Loser's Guide to San Diego," which is a regular feature of Genetic Disorder. The first one they ran covered the city of Lakeside, where the majority of the nation's crystal methamphetamine was being manufactured in the '80s. I researched a seedy bar where the Hell's Angels used to frequent, along with tons of meth stings and a few notable deaths in the city (the best was a 19-year-old hesher went to his former high school and blew his brains out in front of the vice principal's office a hour before school was to start for the day.)

The whole point my guide is when driving by you can point to a landmark and say, "Hey, that's the pay phone where the cops arrested that Mormon cultist that killed an entire family because they didn't believe in polygamy," or "There's the park where the Satanists go to cast spells and sacrifice an occasional cat." It's no surprise, but when the story appeared in the Reader, the general public didn't understand the dry humor and sarcasm, and followed up with death threats and letters to the editor. When they called about printed the next installment, I told them not to reprint more of my "Loser Guides."

"The public is too stupid to get the humor. Fuck 'em."

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Researching stories for your zine is a easier now since nearly every major newspaper publishes on the web and allows access, even if limited, to their archives.

I'm planning on writing a few things on serial killer Andrew Cunanan in the next issue and I'd like to include both the location of where he's buried and the address of his San Diego apartment. To find both locations, I'll go to the San Diego Union-Tribune's web site and access their archives database. I type in "Cunanan" and every story his name appeared in will register, giving me much more information than I'll need for my story.

Some newspaper databases will only give you the first couple of sentences from the story. The LA Times, NY Times and Chicago Tribune databases only offer limited access - unless you want to pay around $5 per story. Although it's not as convenient, it's pretty easy to get a complete copy of the newspaper article you're looking for. Simply write down the page number and date the story appeared in and go to your local library. Any decent city should have a library with most major newspapers on microfilm and most microfilm machines can make copies of the film for 10¢-15¢ per page.

I do the majority of my research at San Diego State University's library. I'm assuming most university libraries are similar, so I would assume the school would offer free database searches, including Lexus/Nexus, which is a great research database. Who would have guess that publishing a zine was like have to write a bunch of term papers?

***

Is Satanism dead? I sure hope not. Please send me any clips regarding Satanism, devil worship, Christians gone bad, etc. from your local newspaper. Be sure to include the date the story appeared. Also for a copy of my most recent issue, send $2 to PO Box 15237 or you can email me at <geneticdisorder@hotmail.com>.

The literary salon/book report format of my last column (extolling the praises of one of the ass-kickingest, name-takingest literary mofos of our day, Nick Tosches in an effective and expedient manner by quoting copiously from his brilliant "Unsung Heroes of Rock and Roll" which had the twin advantages of making his genius much more evident than my mere gushing could ever do as well as making the task of shitting out a column much easier than the usual peach-pit passing affair it tends to be) was such a success (for reasons already parenthetically given; as far as a popular success, I'm always surprised to hear from someone that they actually manage to wade through the my overgrown mess of verbiage; my primary reason for writing this column is the great satisfaction I get from various egomaniacs who feel their band and/or label is treated unfairly by yours truly while I get to hide behind a pseudonym, even though they go to pains to state that my name is Michael Lucas {let's not dig up that Queer core mess of a few years ago whenat [nifty coinage, eh?] Matt W. [a.k.a. Josef Mengele, a.k.a. Rodney Bingenheimer, a.k.a. the guy who used to play bass for the Amboy Dukes whose name is not at hand as there are no Dukes in the MRR record archive] me to also being two or three other people as well, when the only other person that I have ever been was John Wilkes Booth, and that was back when I was a Freemason} so that it hardly seems to be an effective smokescreen {the notion that someone might be somewhat modest eludes them, of course}; still, if it instills the fear or Wotan into some simpering fellow traveler to think that some Vanilla Ice-style sniper {remember, he's ALWAYS a sniper for Halloween because it's his birthday and therefore extra special; also, I just read the Iceman propounding a theory that humans are aliens because we didn't coexist with the dinosaurs [unlike the Flintstones and Creationists, the Iceman abides by the fossil record] so we must have come from someplace else. This more than makes up for my disappointment with the musical portions of his last album. I believe you, 'Nilla!} may have them in their sights at any moment, all the better. Straighten up, fly right and stop releasing so many shitty records. All of you! You're flooding the market so that my shitty records get buried! And easy on the exclamation points!) that I intend to provide more of the same (next month; McCarthy's "Blood Meridian" and a couple of its historical antecedents {Steve Green is not a McCarthy believer be-

cause he hasn't encountered this mighty masterwork yet, but I will pin him on it ere this century [I refuse to take any notice of the new millennium until 1/1/01, when I'll have to] wanes}). But not this month, as I have a few miscellaneous plugs to toss out.

First off, the three vinyl volumes delineating some highlights from the history of Soma records. Not as wild as the "Teenage Shutdown" series and with a fair amount of junk that older record hounds will have on various comps (or on original 45s, you geek), but recommended for pop/garage lovers. As a plus, it's on nice heavy vinyl (although I think they could have been mastered a bit hotter to take better advantage of the mass; speaking of which, am I the only one to find the sound quality on the "Teenage Shutdown" series not of the head and shoulders above all other comps that the liner notes crack them up to be? The selections are impeccable, to be sure, but the Pagans {other Pagans, silly} "Baba Yaga" sounds better to me on the "Midwest Vs. Canada" comp, but what do I know? I'm just a jerk with a pair of ears).

Next is the tombstone for the mighty Impala, an LP on Estrus collecting singles and unreleased tracks that recalls the greatness of this sleazy instro combo (the instros were sleazy, not the combo {as far as I know}) who swam against the tide of fashion and paid the price. Now that they're gone, it will probably be easier for people to appreciate that they were as cool as the "Las Vegas Grind" LPs.

While on the subject of instro bands, I know that most MRR readers figure they already know enough surf heavyweights to last them a few redwoods' lives (for many, this would be a number in the realm of naught). But here's somebody you haven't heard of and I'm going to tell you about them whether you want to hear it or not. The Valiants are genuine recording in the garage playing rock 'n' roll that just happens to be instro surf for the hell of it regardless of fashion (and Taco Bell commercials) throwbacks, and Wotan bless 'em for it. Their EP is the kind of thing that makes pundits on internet Surf news groups recoil in horror because it's too noisy and too rocking, which is a Good Thing. If you've got room for another surf band in your life, send $3.00 to Electrosonic Records (I would guess checks should be made out to Nate Beeghly), 1080 22nd St. NE, Salem, OR 97301.

Final plug for something not covered in MRR's Mission Statement but of interest to some degenerates out there is the new Hard Rock/Underground Metal/whatever you call it zine Stroker. As with Fagoria and Deviated Prevert, I'm plugging this because 1) a friend puts it out and 2) I enjoyed it (and there is no doubt a relation between 2) and 1), but you've been warned). I'm even pickier in my metal tastes than elsewhere (perhaps because metal, generally being adolescent in outlook, started to make me feel too close to adulthood at a certain point and I made a conscious regression from adolescence to childhood, where I've remained for the past 20+ years), but it's always good to see the likes of local heroes Old Grandad chronicled (of course, the Probe does its fair share of extolling the virtues of that milieu). I got to talk to an ex-Scorpion and put a plug in for the other (Dutch beat) Scorpions in this fine journal (under my pseudonym, "Michael Lucas"), and Jason White had the guts to use a high school hesher photo to accompany his review of "Animal Magnetism" (the record review sections is composed entirely of an overview of the Scorpions' oeuvre, which makes for more interesting reading than one might think). $3.00 plus postage (probably $4.50, it's thick) to P.O. Box 42037, San Francisco, CA 94142.

I hope that's enough, because that's all I've got to say.

This month's column is about power: what sort of people want it, how they use it, and what they're willing to do to hold onto it. If all goes according to plan, you will all lose every scrap of ambition you ever had by the time you're finished. I know it looks long, but this column will be over before you can say Napoleon Bonaparte, I promise. By the way, my thanks to one Eric Jones, the talented and generous cartoonist who lent me use of his graphic for this column header. And to my mom for finding in the paper, writing "Arwen" on it in green pen, and sending it to me in the mail two years ago. And without further ado, let's read a Capitol Hill parable, called:

The Jester Who Farted in the Soup

The jester has farted in the soup one too many times, and the court is finally starting to feel a little sick. Even the more sympathetic Lords and Ladies are a bit peeved.

"You're supposed to amuse and comfort us," they say, "not gross us out. Fart somewhere we can't smell it, for chrissakes! It will take weeks to purge the pot of farts."

The rest of the nobles, who always felt that the jester was really poking fun at *them*, have waited since day one for the Fool to really make a fool of himself. They are less forgiving.

"Off with his head!" they shriek. There is silence. The townspeople, listening outside the door, can't help but feel sorry for the Idiot. "He only farted. Why, even I...know someone who's farted," they whisper. "Who will put on a show for us if they chop off his head?"

Meanwhile, the jester has blanched. Knees knocking, he gropes frantically for some trick that will recapture their approval. *The disappearing cigar trick? God, no...too silly, they'll never fall for that,* he thinks. *Wait, how about balancing the townsfolk's pocket change on my nose?* But alas, that one always got the better of him. Then the idea hit, like a sack of donkey shit, smack in the forehead.

This trick had to be a real doozy, a big one, but tried and true. While the court argued and argued, he scanned the room. Where was that upstart, nasty little squire, who was constantly being whipped for torturing small animals and disobeying royal orders? A scapegoat if there ever was. There he was now, sneaking around, as usual.

The Fool grabbed the small offender by throat, and as quick as you can push a button, slit his throat in one clean stroke with the royal pheasant knife.

"There," he seemed to say, plopping the lifeless Head down on a platter, "I may fart in the broth, but at least I can still put Meat on the table."

Anarchy and Puppy Love

I started noticing them sometime in high school. They sullenly overachieved—they were masters of sulky resentment, who still beamed with unmistakable pride when praised by authority figures. They had crushes on me. Not let's-go-make-out in-the-parking-lot crushes, but obsessive, sullen crushes. They stared across the room at me with iron-deficient swamp leech longing and wrote thick poetry about rotting-gutter corpses in my honor.

They were not care-free rebels, nor were they cut and dry crazy like the kid who pulverized the dean's windshield with a baseball bat. They weren't ever cute, or funny, or even very nice. They were boring and couldn't stand it. Their own tedium tortured them half to death.

This type brooded around me for years, while I was absorbed in my own episodes of love and heart-break, materializing in corners and hovering around my social life and my crappy coffee-shop jobs. Flourishing like weeds in academic environment, their presence became more sporadic after I left college. Somewhere along the way, I learned to recognize their tell-tale markings.

They were The Man, in his Boyhood. When I argued with them about politics, they were intrigued with the novelty. They felt a vicious possessiveness about their political ideas, whether or not they understood them, which was indistinguishable from how they felt about girls. The ideas had to be drastic, but seem accessible.

They were gestating, waiting to grow and admire Rush Limbaugh, Howard Stern and Ted Nugent for their balls. In high school they worshipped the great old dooms-day writers and self-loathing French existentialists. Later, it was the "one white boor and his cock" stories, in varying degrees of sophistication from Bukowski to Henry Miller (Sorry, Hank—at least you could write. But that Bukowski fella, talk about hitting pay-dirt in the easy shock value department...lucky bastard). The ideas were seldom original. These guys were experts at ripping off smart people and convincing themselves they were brilliant.

"Anarchy" was a topic of choice. "Anarchy" and capatalism bore an uncanny resemblance to one another in these conversations, the main idea being one should be able to get away with everything and anything (It was painful enough to listen to a semi-educated young zealot extol the virtues of *The Fountainhead* for hours, but then I would find out about the crush. What did I do to deserve that?) Their infatuation with Individualism had an eerie, institutional ring. Then, before I knew it, they stopped glaring at me from across the classroom and started running my life.

Yes, these Rand-y little fellows were not so rare a breed as I had assumed. A strong competitive streak and a solitary, obsessive disposition were excellent assets when one wanted Power. Soon I realized I had already been answering to them for years.

The Right to Chocolate and Hot Dogs

At sixteen, I worked two jobs. One was a hot dog place in the East Bay, owned by a politick-pushing libertarian. Almost everyone I knew had worked there at one time or another. There was a hip branch in Berkeley, where all the punks hung out, but of course, I didn't work there.

I flipped dogs in the entry-way of a large drug store in Oakland for $4.25 an hour, five feet away from a large candy dispenser shaped like an Easter Bunny that loudly demanded fifty cents every twenty seconds. The inside of the hot dog joint was plastered with propaganda about the Bill of Rights and the joys of entrepreneurialism. The owner and his wife believed in Individualism, which is why they hired kids with purple hair.

Individualism also coincided nicely with Cost-Saving Measures, like scheduling only one kid at a time. This felt less like utopia the more times you burnt yourself on the grill. The down-trodden small businessman and his quest for self-sufficiency could leave some nasty blisters.

The other job, at the gourmet chocolate shop, paid five dollars an hour, and involved less grease. On Saturdays I flung off my meat-saturated apron, put on a clean Chocolate-hawking t-shirt, and was behind a different cash register in 45 minutes.

It was quiet and peaceful there - the customers were yuppies, who were usually ruder than working-class hot dog eaters, but easier to dismiss. The managers were friendly and sane. The walls were covered with propaganda about the plump young entrepreneur who brought "our" delicious signature truffle back from France, where she sold it in the downstairs bakery, and built her gourmet home-made goodies into "our" booming business.

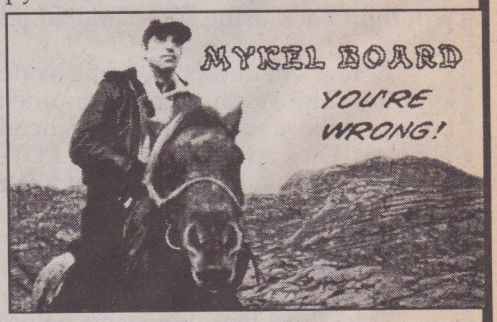
The glossy ads neglected to mention that she had subsequently sold not only her recipes, but her name, her face, her story, and likely her first-born to the Scientologists, who were cooking up their diabolical plots behind her confident smile and making millions in the process.

I was being exploited by flaky, Whitman-quoting ex-hippies in the morning and a faceless, spooky Dianetics-pushing Church at night.

I was wise enough to snicker at this, at the time, but not wise enough to quit. Dammit, I needed money, for cigarettes, and shows, and books and records and beer and food and clothes and gas money and BART fare and toys and coffee and movies and eating in restaurants, not to mention tampons and birth control pills and stuff like that. But more than that, I felt a sort of loyalty to those places, mostly because they trusted me. I went and worked because they wanted me to, and then they handed me a check every two weeks, and I was pleased.

The two weren't connected in my head the way they were in real life, so I didn't ever compare the shit-work with the cash and decide it wasn't worth it. Awfully convenient, this company loyalty schtick. L. Ron and Emerson really had me bamboozled. Those same creepy types that guilted me into conversing with them in high school guilted me into wasting my time shoveling grease for them after school, and a hundred other shit jobs before and since. Eventually, I figured out how to hold Cash in one hand and Dignity in the other, and see if the scales were even enough. And after that, the caliber of my work improved remarkably.

But, especially if you're poor, or a kid, or a woman, or gay, or an ethnic minority, or old, or unusually friendly and trusting, watch out (as if you hadn't figured this one out already) they want your soul, and they want it now. They want to party like it's 1999 all over your ass. So, if you do escape the grind by starting your own business, do it right—unless you hire members of your own cult, keep the bullshit to yourself. Happy New Year!



[This one's shorter than usual. (That's what *she* said!) I gotta backlog of endnotes to clean up. I need the space. Email subscribers (mykelB@ix.net com.com) get even more endnotes. Right now, I gotta get thus one out! (That's what *he* said.)]

Q: What does Ted Kennedy have that President Clinton wishes he had? A: A dead girlfriend.....

I'm better positioned than a Clinton cigar. I begin this column on the day

of the impeachment vote. It's also the day American "inspectors" leave Iraq. What a coincidence! I expect more dog-wagging. Videos of nice tight explosion patterns. Blood seeping, limbs flying, and flags at half mast, all because of that cigar misadventure. Clinton is an asshole. He'll trade lives to save the rest of his ass. But, if he weren't an asshole, would he be president in the first place? I know. There was Jimmy Carter. But how long did he last?

My fellow liberals cry at the prospect of a presidential impeachment for a little blowjob. Me too, at first. But after an email message from my conservative/libertarian pal Irwin, I've changed my mind.

Why? As long as Congress and the Whitehouse involve themselves with this stupidity— they're not going to do anything else. As long as they don't do anything else, we don't have to worry about an anti-flag burning amendment, forced school prayers, internet censorship, an end to federal parole, and hundreds of other minor and not so minor legislative offenses. You see, Congress'll be too busy to do any damage.

As a side benefit, the Republicans dig themselves into a hole. By stalling as much as possible, the Democrats can build up public anger. It hurt the elephants last election. Lets hope it'll do more damage the next one. It's not that I love the Democrats, I just FEAR the Republicans more.

I have an awful record on predictions, though. So who knows? Maybe Clinton will bomb Iraq to draw attention from impeachment, Then the Iraqis will fight back using international terrorism.

A few chemicals in some water supplies. The Washington Monument launched like a rocket at the CIA headquarters. Dick Armey castrated. POW! BLAM! I mean a REAL war, not a Persian Gulf training exercise. An Iraqi wave of terrorism would solidify the flag waving Republicans behind the president.

"Mr. President, we stand behind you. Unify the allies and fight the terrorists."

Terrorism, like drugs and kiddie porn, is an excuse for anything! People will accept the worst harassment, worst restrictions, worst loss of freedom to rid the world of terrorists. Clinton could out flag-wave the flag-wavers. Out warmonger the war mongers. Call for an all out Sadaam ouster. Mobilize everything. India will join the US. Pakistan, in support of its Muslim brethren, will support Iraq. Pakistan will bomb India— atomic bomb. India will retaliate. The US will bomb both to put an end to it. Besides, those countries are prime world headquarters for heroin and smut production. Didn't you know?

If Clinton is lucky, there will be a tremendous and continuous loss of life. Impeachment will seem petty compared to saving "our boys" and US citizens everywhere from the horrors Clinton himself started. It could last two years, by that time Clinton's term will be over. Impeachment will be moot, and we start all over.

Maybe we'll get a string of impeachments. First Clinton. Then, a Republican. Then, a Democrat. Then another Republican. Every new pres will face with this or that scandal. It'll be tit for tat as Republicans go against Democrats until there are so many bloody tits and tats that nobody will want the job.

By the time you read this, all this will be history. You'll know— or at least have a better idea of— which has come to pass. In any case, it's exciting. War and impeachment: violence and sex, yow! Punk government! Who wudda thunk it?

****

Q: What does Bill Clinton have in common with his dick?
A: Both were once pointed sharply towards the left but are now aimed directly at the center.

****

Hey there, it's amazing how things change in such a little time. In the few days since I wrote the stuff above, Clinton has bombed Iraq, killed a lot of people, and been impeached. There have been no terrorist incidents.

Of course, if the bombing had REALLY hit germ and chemical warfare plants, those germs and chemicals would now be infecting the general Iraqi population. They're not? Wow, what a surprise!

At least George Bush took the time to get UN resolutions, build an international consensus. and get the local Arabs to support the invasion. Clinton did none of that. Although he claimed that he was fighting to enforce a "UN Resolution," the UN did not ask for, or even endorse his action. Real motives are obvious.

My opinion has changed during the last few days. The reality of those murders. The continued attacks. The general stupidity of Americans jumping to his support. That man deserves to be thrown out of office. "Throw the bum out!" I say. I just hope it takes a real long time to do it.

****

Q: What's the difference between Bill Clinton and the Titanic?
A: Only 1500 went down on the Titanic.

****

Whoops another change! I'd better email this in quickly or I'll never be able to stop writing it! This time it looks like the Senate is going to "compromise." There'll be a mini-trial and then a censure. Clinton will have to admit he lied, and maybe even pay a fine. I wonder where the money will go.

After that, they can all get back to their regular business of fucking up the country. Even worse, it looks like the press is gearing up for another attack on Iraq. My guess is that this time Clinton is gonna kill Sadaam, thus making him (Clinton) a hero in the eyes of American idiots. And making Sadaam a hero (martyr) in the eyes of Arab idiots.

My pal Julien thinks there will be some attack by North Korea on the day scheduled for the Senate trial. I don't know if Clinton can arrange that. He did manage to blow up some American Embassies in Africa on the day of the Starr report. I wouldn't put it past him. Still, it's more likely for there to be a sudden terrorist incident inside the US (much easier to engineer). Clinton can then look presidential when he takes command, routes out the terrorists, and again makes life safe for cigar smokers.

ENDNOTES:

—> I haven't been there in awhile, but, like the Empire State Building, I'm glad it's there when I need it. I'm talking about ABC NO RIO. You know, New York's art punk space where you can drink as long as it's not from glass! I saw MDC, Spitboy, Tribe 8, NO FX, and tons of other bands there. They are cool!

They also need money! To keep from being taken over by the city, they gotta come up with $150,000 soon. Every dollar helps! You can send yours to: ABC NO RIO, 156 Rivington St., New York NY 10002.

—> Mike Russell is a young guy who finds himself both gay and in a "therapy" school. Read that "quasi reform school." The school has rules like "One earring ok, but not two." Read that "huh?"

Mike sounds lonely and wanting to talk. I write him, but not often enough. Why don't you? He's at 19 Fairview St., Bennington VT 95201. Don't put weird shit on the envelope, or he might never get it.

—> *More stupid science tricks dept:* For

those science/scientific method defenders among you, I offer this report from the HEALTH PROFESSIONAL NETWORK entitled "Study: Chocolate Lovers May Live Longer" Here's an excerpt:

"A study of 7,841 Harvard male graduates found that chocolate and candy eaters— regardless of how voracious their appetite for goodies— live almost a year longer than those who abstain."

Question of the day: what's wrong with drawing a conclusion that "Chocolate increases longevity?" Although this report did not do this, it IMPLIED that strongly, talking about chocolate "antioxidant chemicals" and how that might be a factor.

Of course, the report ignored that people NOT eating chocolate and other candy might do that because they feel they're at health risk. In other words, the people eating the junkfood were more likely to live longer in the first place. That's why they feel secure enough to risk eating that crap. Science! What bullshit! It's as bad as religion.

—> *Just say no to drugs dept:* I got this from the internet somewhere:

A bunch of things all happened during the last two years. The FDA has approved more drugs, faster than every before. Drug companies now advertise more to drug-takers than to doctors. Managed care costs, especially pharmacy costs, have risen faster than Clinton's dick.

Coincidence? Not likely.

The FDA set records in 1996 and 1997 for the number of new drugs approved. The average approval time in 1997 was 14 months. Faster than in '96 and '95. Of new drugs approved in 1996 and 1997, 92 were "New Molecular Entities" that had never been approved for use in the US. 18 were priority products that the FDA approved within a maximum of 6 months. Many of these products are for HIV and cancer, but also for asthma, migraine, MS, diabetes, osteoporosis, thrombosis, and Alzheimer's.

Consumer advertising spending for prescription drugs increased by 41% in 1997 to almost $1 billion. In 1997, there were 79 prescription drugs promoted in consumer ads compared with only 10 in 1990.

Spending on this kind of advertising for 1998 was close to $1.6 billion, a 60% increase over 1997. Last year direct-to-swallower advertising ranked thirteenth in revenue. That's about the same as computers, hotels, and resorts.

Now, what's the relationship? Advertising builds demand. Higher demand means higher prices. It also means more pressure on the government to approve drugs quicker. It's good for the economy, you know. Of course, there have been more drugs pulled OFF the market in the last 5 years, than in the 10 years before. Most after having caused death. Maybe Clinton should drop them on Iraq.

—>*What's a civil liberty anyway dept:* The Centers for Disease Control put out guidelines for HIV cases. They recommend reporting the names of people who test positive for HIV rather than using an anonymous system.

It's obvious that mandatory names reporting discourages people from getting tested for HIV. I've urged you not get tested for some time now. NOW, there's another reason.

So far, ten states have stopped anonymous testing after starting names reporting. Yours is next.

The ACLU has a cool FREE FAX service where you can send a fax the government complaining about the HIV policy. I don't know if they'll let you say that in any way you like. Maybe they censor.

You can reach the free fax web site at: http://www.aclu.org/congress/congress.html

—>*Also on the personal freedom front:* Somebody is finally getting on the Civil Asset Forfeiture case. This is also from the ACLU:

Imagine that the police had the right to seize your property — your home, your car, your business, your cash — and you hadn't even been arrested, charged or convicted of a crime. Believe it or not, under the law of civil asset forfeiture, such conduct by the police is perfectly legal.

Currently asset forfeiture is used by federal law enforcement officials as a dream way to fill their coffers by seizing assets allegedly used in a crime. But asset forfeiture has become a nightmare for many Americans who have been accused of a crime but have not been proven guilty. Often even when the accused citizens are found innocent, they face an expensive struggle with government bureaucrats to recover their property. Many times they are unsuccessful in ever recovering it.

In anticipation of action on this critical issue in the upcoming Congress, the ACLU has purchased an ad in the New York Times to raise public awareness and mobilize grassroots action. You can see a copy of the ad and send a FREE FAX to your members of Congress by visiting the ACLU web site at: http://www.aclu.org/features/nytimesad121198.html

—> *Early spurts dept:* Like ejaculation, premature correctness can be smugly annoying. After I've been saying it for 20 years, homotude, bisex, and even feminism have begun to hump on the pro-sex bandwagon. They've begun to praise porn, and even sex itself. They've organized pro-porn conferences, and pro-sex seminars. All well and good, but what gets me is that they're acting like they invented it! When in truth, I did!

—>*Still great to be an American dept:* Although, in many ways, Holland is a freer country that the US, there are certain areas where Uncle Sam still has the advantage. Peter, a Dutch email pal, wrote me, "Today, the 9th of December, the Dutch court ruled that it is forbidden to doubt or discuss the authenticity of the Anne Frank diaries. If you do, you'll pay a serious fine. The thought police here in Central Europe (Holland, Belgium, Germany...) are doing their work very well."

Now Peter, does YOUR sending me that email message constitute "discussion?" If so, what'll give me not to turn you in.

—>*Speaking of Peter dept:* Another Peter pal of mine pointed out that my last column's distinctions between "change from above" and "change from below" were not exact. This Peter said that many people adopted "Asian" and "African-American" (I called them "change from above") because their peers or those of LOWER social status use the words. Many others started using "access" as a transitive verb (I called this "change from below") because the higher status techies used the term.

His point is well-taken. I'm therefore changing my terminology. Instead of "change from above," I'll now call it "external change." That means language change IMPOSED, because people say "you're supposed to talk that way." This is, in linguistic terms "prescriptive change."

My old "change from below," I'll now call "internal change." That is, change that a person *chooses* to make by adopting the language of those around her. Linguists call this "descriptive change."

—>Oh yeah, all the Clinton jokes were copped from an email message. I lost the writer's address though. Sorry.

—>*Real Reasons Dept:* A guy named Howard Zinn has a nice webpage entitled "10 REAL REASONS" to impeach Clinton. He mentions a lot more than I do in this column. You can read them

for yourself at: http://www.accuracy.org/zinn.

—>*Waddaya think dept:* The Digital Freedom Network (http://www.dfn.org) gives a voice to those whose native country suppresses dissidence. That's a good motive. But their choice of dissidents has me wondering. They choose Cuba and China.

Hey Kiddies, really not a whole lot going on this month. But I'll give it a shot.

THE DEVIL DOGS had a New Years Eve Reunion show in NYC and yes chaos ensued thanks to their VA Beach chums THE CANDY SNATCHERS. It seems the crowd got rough and Masayo of THE PLUNGERS hit the floor. A warning to a rowdy fan was replied to with "You fucking Virginia Beach pussies!" Well the biggest guy there happened to be a CANDY SNATCHERS roadie who knocked the guys nose off. Blood everywhere. What's left of the drunken bleeding loudmouth makes it outside the club where Willy, the CS's bass player stomps on his kneecaps and the ambulance is called. Meanwhile Masayo finds $2.00 in loose change on the floor. More blood was spilled during THE PLUNGERS set where Matt from the CANDY SNATCHERS cut himself and soaked Masayo's Les Paul. Punk Rock.

The guy who punched Heather from the Teen Idols wrote me an email bragging about it. He tried to explain that he was only focused on hitting the singer in the back of the head enough times to hear a gurgling noise and that Heather attacked him. What's up with all these southerners?

Everyone in SCARED OF CHAKA broke up with their girlfriends before Christmas because of age differences. They promised their roadie he could have the ones under 20.

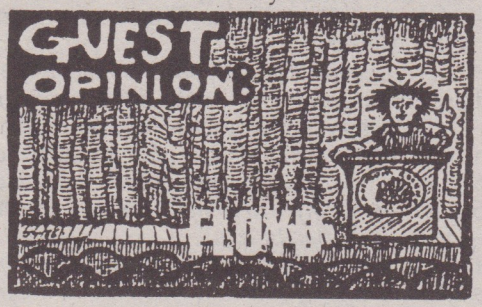
Coming from rich parents Dept: NERVE AGENTS and MODEL AMERICAN have a bit of a feud going on because someone's daddy's credit card was used to buy a guitar tuner for the other band. At 19.8% this story should be of someone's interest. Someone in MODEL AMERICAN's Daddy also paid for a big catered party with Champagne and all the trimmings. The chargecard problem came up and members of SPAZZ and PLUTOCRACY had to break up the fight that ensued (shrimp cocktail flying and everything). Isn't it great to live in California.

Although Crisser from LOOKOUT was quoted as saying "That whole column is just a bunch of lies." It seems that the fat DONNA really is pregnant and their manager is the dad. He also stated, "We'll never apologize to anyone, especially MRR because they're fading away at this point." And on rumors about the DOWNFALL LP, "Lint can release the record on his own label if that's the way it is. We don't need the hassle."

Jesse Michaels was seen in Florida playing with FLY SEVILLE, Jesse Luscious' former indie rock trio.

Mel C (the ex-MRR columnist, NOT the Spice Girl) is planning to do a parody issue of MRR to get back at the staff for giving him the boot. He's trying to get contributors to do fake MRR columns for the parody, but when it came to Mel's own column, he decided to include one he's actually done. There's no parody like self-parody after all.

Ok well that's all you get send me more stuff at annerkey@msn.com



Hi kids, my name is Floyd and I'm one of your friendly record reviewers here at MRR. I'm here to clarify and unmask some of the misconceptions and problems that many people have with the record reviews that are printed in this mag and fanzines in general. Now please note that almost every question I'm bringing up is in response to bands, fans, etc., whining from about a bad review. So here it goes.

1. "What the hell qualifies you to be the judge?"

What qualifies any reviewer is the fact that they'll take the time to listen to your record and say whether they like it or not. Now as far as credentials go, that varies, but I don't know any reviewer at MRR (or almost any fanzine) who doesn't actively buy records. Remember kids, as good as your intentions may be, a record is still a product, and when I give a review it's on the basis of is this record worth buying.

2. "Did you actually listen to the record?" "____ sounds nothing like ____".

These questions and comments are only really valid if a reviewer describes a Discharge reissue as a ska punk release or something similar. I like to believe the review staff here at MRR is fairly accurate when judging genre, but as the reader you have to remember some key words, ala hardcore, have undergone terrific metamorphosis in the last 15 years. Hardcore is sure going to have a different meaning to the 16 year old kid whose record collection consist of the Victory and Revelation catalog, then it would Felix Von Havoc.

As far as comparing one band to another, that basically comes down to what a reviewer hears. When I say a band has a MINOR THREAT feel, I may be talking about their energy, their guitar sound, or just a feel I get. I'm sorry to say that record reviewing is not an exact science.

3. "All their other records got good reviews."

Even good bands put out shitty records that aren't worth the environmental damage that pressing the record did. Example, J-CHURCH has put out a ton of awesome releases, but unfortunately has also put out a few release that are complete shit. My job as a reviewer is to let you know that these records aren't up to a bands standard, so you don't automatically buy them. If a record is bad it's bad. By the way, just because a band put out a bad record doesn't necessarily mean their next one will be bad, it works both ways.

4. "You didn't state so-so is in this band," or "You didn't mention their previous band."

Unless a band has a similar sound as aforementioned previous bands, it's all irrelevant. A band isn't one or two people usually, it's a collective whole, and focusing on one or two members takes away from the others efforts.

Now their are some exceptions to the above. Take the band JERSEY a ska core band that put out an excellent CD a couple years back. The problem is the press release and stuff mentioned that band contained members of GRADE and BELIEVE, two bands with an emoish hardcore following. Well, if it's

being marketed that way, I want kids to know yes this is the correct JERSEY, but it sounds no way shape or form like their other bands.

5. "What about the lyrics?"

Okay, most bands lyrical content isn't mentioned in reviews here because this a music magazine. If a band wants to make a point of how enlightened or moronic they are, then the reviewer might care to take note of it. But a bands lyric really do have to stand out, to get mentioned. After all, I'm not reviewing books on tapes.

6. "Why are all the reviewers at MRR so jaded?"

Did you know that in MRR #189, the last issue, 70 records/CD's got good reviews. So if you wanted to take a conservative figure and say each release would average in at five dollars a pop to you the punk buyer, we're talking about $350 for the whole shebang. And that was for a slow month. So unless you have a really big entertainment budget, we already like more here than most of you can afford.

So that about wraps it up. Please note, I only mentioned things about records that got reviewed, not why some records didn't. That subject has been discussed here enough already.

AUTISM SCENE REPORT

In this column, I claim poetic license in all matters of spelling, grammar and correctness. I'm really not writing this for anyone's benefit but my own. I want to increase my own awareness, see if I can assimilate my thoughts and present them in a way that others can understand.

My daughter is autistic. So far as I know, she was born that way. She's a genetic mutation. She acts like a fuckin' retard. She rides the short bus. I must be less than a man to father such a child. Her name is Minga. She's the most beautiful Angel to ever grace this Earth. She's kind, happy, generous and loving. I, above all men, have been chosen by God to be her personal Templar and guard the path of her holy pilgrimage called life.

According to the Autism Society of America, "autism is a developmental disability that typically appears during the first three years of life, the result of a neurological disorder that affects the functioning of the brain. Autism impacts the normal development of the brain in the areas of social interaction and communication skills."

Each individual human is different and it's the same with autistic kids. Just as "normals" can be pigeonholed into groups like: punks, skins, geeks, lezzies, hippies, yuppies ad nauseum, autistic folks can also be grouped. Bangers - those who smack their head a lot and need protective gear, spinners, screamers, flappers - kids who flap their hands a lot, drifters - kids who just walk away, like into traff1c. As with so called normal folks these characteristics can overlap with one or two being more prominent. Up to 70% of autistic kids are also mentally retarded. Many won't look you in the eye or let you touch them, and many have chronic diarrhea. There are a small percentage who fall into the "autistic savant" category. This is the type usually depicted in Hollywood movies. Temple Grandin would be considered by many to be such an autistic genius. She has a Ph. D. She's written books like "Thinking in Pictures" which describe her experiences, thoughts and feelings very articulately. She has designed chutes for cows and sheep, which lead them to slaughter very comfortably.

Minga's individual story began in the summer of '92 when she was born in Osaka, Japan, a very healthy, beautiful, "normal" girl. As stated by the A.S.A., she began showing signs of autism at around age two. Just before her fourth birthday, she was diagnosed as mentally retarded by the State Health Agency. Minga's Mom was born in Japan, but is Chinese. Her Dad, (that's me, fat-head), is pure American honky. The details of our rocky marriage are only relative in that they caused Minga a lot of stress in her early childhood. My personal opinion about Japan is that, even though the music and art scenes rule pretty hard, it's a fascist police state run by criminals. Fucking dicks who love money above all else. 90-% of the folks I met there during my 7 years in country were really nice, kind-hearted people who genuinely cared about each other. The other 10% own them. Minga was born with three strikes against her in Japan. A female in a male-dominated sexist society, as foreigner in a xenophobic society and two cans short of a six-pack in a land where different and wrong are the same word. There is a famous saying in the Japanese educational system: "The nail that sticks up gets hammered down." But that's the system. The man. Not the people you meet and hang out with. Minga was accepted and loved by her neighbors, friends and family.

Skip to the present. Minga will turn 7 this year. She lives and goes to school in Fairfax County, Virginia, U.S.A. The Fairfax County school system is rated one.of the best in the country for Special Ed. Federal law states that all Special Ed. students receive an I.E.P. andividualized Educational Program.) Special Ed. kids are evaluated to determine which educational category they'll be placed in such as autistic, mentally retarded, pervasive developmental disorder and so on. This determines which specific services a kid is eligible to receive. The economics of where you live play a big part in the quality and availability of Special Ed. services within the school system. For the first time in my life I have a reason to stick around Northern Virginia and live in the shadow of Babylon. My kid benefits. She goes to a really good school ar.d a !ot of motivated teachers cooe to this area to get paid a quarter of what they're worth instead of one tenth.

Fairfax County also has a recreation department where Special Ed. kids can go have some fun in a structured environment. Kids can make art-work, play sports, go on field trips, etc. It doesn't cost tons of money either. And then there's Eddie's Club. My kid and literally hundreds of others get to play on baseball teams all thanks to this private, non-profit, volunteer organization. Talk about D..I.Y. This is the shit. This guy Eddie, just decided one day to go out and start a baseball league for Special Ed. kids and he did it. During the off-season, they use a local school and set it up with a lot of different activities. Local kids are recruited to come in and hang with the participants.

Say you're a local punk in Northern Virginia and some pig decides to bust you out for loitering or drinking in public. It's a bum rap and it sucks. You go to court and the judge sentences you to 36 hours of community service. You have the choice of picking up trash, filing some papers or hanging out with a retard. Something inside of you tells you that yool have something to offer, that some mentally retarded or autistic or physically challenged kid could actually benefit from being around someone like you whose not just a sheep in

the herd, blindly following the ideals of mass consumerism. You decide to work off your community service at Eddie's Club or some similar organization in your area. You go and meet some kid like Minga or one of her friends: a kid who is positive and happy even though they have insurmountable problems. You learn that these kids are aware of themselves and the world they live in. They know they're different from the other kids, that other kids walk and talk and understand things on a different level than they do. Whether you come away from your experience dramatically changed or not, it beats shoveling shit at the Police stables any day.

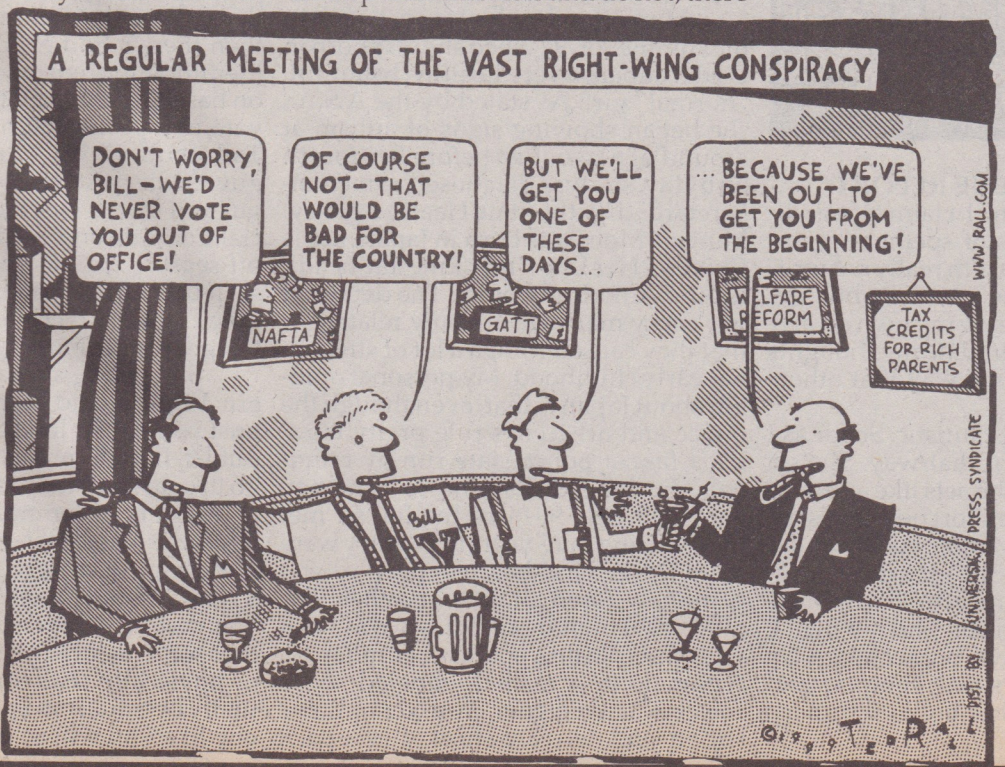
My next installment of Autism Scene Report will feature the story of little Johnny who couldn't pinch a stiff one and how one kid's runny poop led to a discovery that could help million.

MILITARY SPENDING

Read an article today in the May 19th Gazette Telegraph. Defense Secretary Cohen was discussing "multiple threats to U.S. security." Like what? Or does he mean multiple threats to the interests of huge corporations? Exactly who are these enemies? Now that the Soviet Union no longer exists, new enemies must be found to keep the Pentagon from going out of business. In this article it also says that the military budget will remain constant as money for social programs which benefit the poor and working class will be cut out. Military spending is remaining at cold war levels while social spending is being reduced to virtually nothing. To protect the interests of America it is said. In other words, to protect the interests of corporate America. Does keeping 37,000 troops protect the interests of Average Americans, no, but it does protect the interests of the pentagon system and the corporations that profit from proliferation. It also provides a source of cheap labor in South Korea which will bring down wages of American workers. Does keeping Saddam Hussein from "acting aggressively" against Iraq's neighbors threaten the interests of the huge oil companies who are scared to death of any kind of Democratic reforms happening in oil rich countries, and who orchestrated the Gulf War to colonize Kuwait, and spread American Influence in the region. Hussein isn't allowed to act aggressively against Iraq's neighbors, but it's ok for Indonesia to massacre the inhabitants of East Timor, or Turkey to massacre independence-seeking Kurds. These actions do not threaten corporate interests and do not, therefore, according to the Pentagon, threaten U.S. interests.

2. The Purpose of the Military: According to Machiavelli, and the international rules of state craft, the role of the military is territory acquisition. It has been since the times of the Egyptian empire. This acquisitional role dates back to colonial times when the early militia's purpose was to annihilate the native populace. The first time the American military apparatus was used for territory acquisition was the Mexican-American was of 1846. First, a dictator was helped into power, then armed by an under-the-table conglomerate of American and English industrialists. The dictator was provoked into war, the military was victorious, territory acquired. This scenario was repeated in Germany in the 1930's and 40's and again in Iraq in 1990-91. This however is not a new strategy in stage craft, but a more workable one in the industrial age with channels of communication and the like.

3. My Opinion: It's time for the Pentagon to go out of business. What do we need it for? It's price is too high, and this is contributing to social decay. I don't see any reasons why we can't privatize the Army. There are plenty of Militias out there, what do we need a military for anyway? This money could be better spent on upgrading the school system, job training, socializing medicine, and the like.



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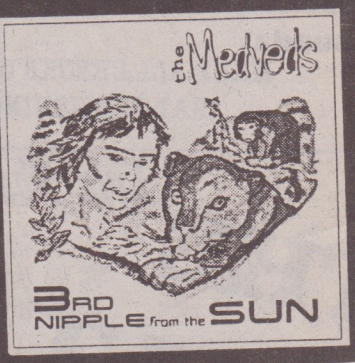

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HEARTATTACK #20

6 tracks @ 14:03. Heavy, scratchy-throated political pop-punk from Vancouver that reminds me a lot of bands like Pressgang or the Dillinger Four, only with a more spare sound. This EP gets better as it plows along. Good control of melodies, impassioned lyrics and vocal delivery, and a sense of hope in their not-so-cheery song topics help to bring their message home.

MAXIMUM ROCKNROLL #185

This is pretty cool. Very unpolished, but raw and immediate. Full of anger and compassion, these six songs put radical politics on a personal level. They pull it off, too. Musically, I hear hints of JAWBREAKER, BLACK FLAG and PROPAGHANDI, but a bit rougher than all those. Comes with a pretty long booklet, as well. I like, I like.

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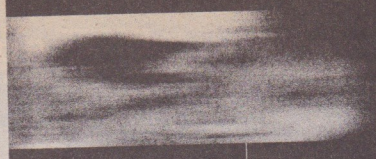

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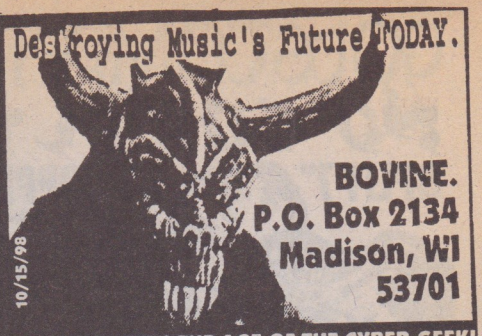

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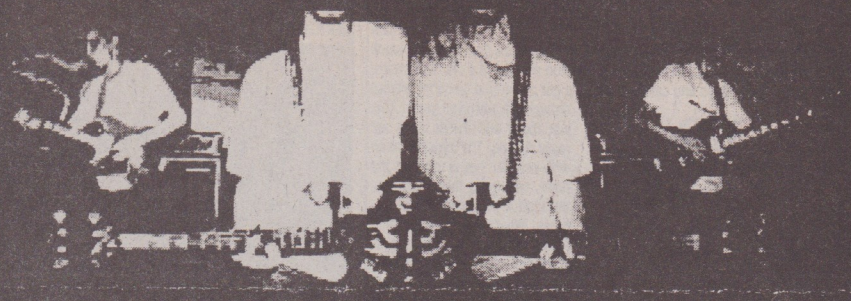

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How many years an Italia report is not present here??? Dunno when and why it's never written but I think that the last one was written by a friend and myself. This time I write on my own coz I get inspired. Italy, being 60 and over millions of people has quite a bunch of bands and activities around punk and hc music/culture. Obviously I speak for the ones that I really like and I know. So all the rest that has not been spoken about on these pages, do not feel offended and write a report on your own.

In the 90's the number of vinyl that has been out in Italia is three times more than the 80's. Unfortunately this did not guarantee always some quality...Labels and semi pro bands that used to have roots in the punk scene tried to exit from the unknown, but the way it's hard, and all efforts gave nothing back. The Fat Wreck style was the hottest trend in punk, and luckily it seems to be over now. Reforming band phenomenon did not affect that much the Italian scene for the exception of **NABAT**, the old oi! glory who happen to crank out a good live set and a weak new record. **RAW POWER** seem to be still thrashing around even if they have no touch with "the scene". A new release should be out now on the same label in U.S. that used to put out their early records. As far as I remember they used also to tell people the label was a rip off... Old guy Balestrino still goes on with **KLASSE KRIMINALE**, probably the most known and overestimated oi! band here. Anyway after I dunno how many line up changes, the over 10 years old combo has a new single out! So let's go on with the oi! side. **REAZIONE** has the best record out in the 90's in bootboy style. Strong oi! from old schoolers ex KK as well. **LOST FASTIDIOS** keep on doing easy listening records, the new CD is out now. Always the same slogans, but the formula is good and the band rocks. **COLONNA INFAME SKINHEAD** reformed after a year of hiatus. The LP version of the CD is out now, and some new stuff is expected. Powerful oi!/ street punk with social lyrics. They used to have 3 straight edge guys in the line up, but since sXe and oi! doesn't mix that well, they've just one left. **BILLY BOY** has a couple of very good singles out in the dementia oi! side. Pretty funny if you're Italian, and good for sure also if can't understand the language. **ROTTEN BRAIN** has a single out divided with friends **FFD**, total street punk with naive lyrics. If you're into pogo punk ala BLANKS 77, you'll love it. More bands are around but since their records come out in other countries it's difficult to put a hand on them...they're **SMODATI, CERVELLI STANKI, DRUNKEN NUNS** and more. Last year **KINA** split up in total indifference. Probably one of the best and most influential Italian bands. Their label closed too, after putting out more that 50 releases over the years. Just one of the guys is still on the map with a band of punk rock with a couple of girls, called **SUPERJACK**. The now more that 10 years old **ATROX** seems to have out a CD of old stuff. I think the band represents the 80's Italo hc at its best. Same story for **SOTTOPRESSIONE**, even if they're pretty youngsters. A new CD is out on Rudy from **INDIGESTI** own label. Total old school raging Italian hc. Best thing to come out lately is **ENTROPIA** from the north. They divided a split 7" with **AUT OF STEP**. ENTROPIA deliver some well structured thrash blasts with hysterical vocals. They used to have common members with **CRIPPLE BASTARDS**, probably most known Italian underground hc band. Need I to tell you about their discography??? No. They have records in Germany, U.S., Japan, Italy, over a dozen releases and more to come. **BY ALL MEANS** the best political band around has a new diy CD/LP out now. One of the best live acts, total wall of noise, pretty thrashing, a band that speaks during the set. Their other band **SOCIETY OF JESUS**, the spaghetti answer to power violence, will have a CD out in the future. **COMRADES**, masked thrashers from Rome, reappeared again, toured 1 week with DROP DEAD, has a split with EVERSOR, one coming with DUDMAN on Denied A Custom in Japan and a full length in the spring. Speaking about **EVERSOR**, they're probably the best in the melodic style, pretty hearted emotional hc with a touch of DAG NASTY. Several records around everywhere, tour(s) in Japan, groupies and more. Incredible to see them live! **GROWING CONCERN** still hits the streets, even if a bit tired lately. They have a CD/7" out lately that happens to be their best release so far, intense youth crew from late 80's, reminding of BEYOND, IGNITE, UNITY... **TIMEBOMB** has a new LP out now on Genet in Belgium. If you're into Norwegian black metal and sXe, this is for you. CD version should be available on Crimethink.

Rome seems to be the cradle of sXe intolerance lately. Lots of bands around, records, shows. Rest of Italy

seems to be sleeping straight edge wise. Take note of these bands out of Rome: **DEHUMANIZE, MELTDOWN, REDEMPTION, PURIFICATION, STRENGTH APPROACH** and more. In the youth crew style **PRODUCT** has to be known. Old kids since the youth crew real days with a 7" of vengeance. More bands are coming out such as **ONE FINE DAY, GREED, REPRISAL** and the pretty well/bad known **ABSENCE** that should have a new CD on some English label. **WITH LOVE** are so far a good emo band, with the chaotic formula that made FRAIL famous. They used also to be sXe, I don't have a clue of the present. Anyway they have a CD out now. Side project **BLUID** is more in the grind way and it rocks pretty hard. They have a furious 7" out. Chaos mongers **STRAGE** has the D.R.I/Power Violence mix in the veins, so you should check their split with **EGOTISMO**. **PIZDA MADERNA** has some WARFARE? member from 82 and blend a massive dose of thrashing torment. A 12" is already out. Same guy in the band occasionally puts records out. **FINAL WARNING** LP being the last, together with his own band's. The most active lately happens to be **GRIEVANCE**. A couple of singles and a split 7" and almost out a 12" of fast and chaotic emo grind with female vocals. A band that has some good reviews in Heartattack, so you know what to expect. **CONCRETE** developed a unique sounding of metallic hc, suffering vocals and so great live sets. A CD is out now. **DOGFIGHT** has a 7" out of intense E.N.T.ish thrash grind, not that well recorded, but decent enough. **GOZZILLA** has some ex MONKEY FACTORY members and do the street punk happy style pretty well in the anarchistic way. Their 7" is pretty good.

Torino is good, known to have a standard sound. Its bands come up to be really angry. **CRUNCH** and **ARTURO** are the most productive with some releases around. CRUNCH happen to have also some records on Clean Plate over there. **TEAR ME DOWN** are so far the best in the anarcho punk wave of Italo bands. They have a cool 10" of intolerant old school hc with choruses and stop and go plethora. More to come out in the future. In the "classics repressing" area lately we saw the records of **SORELLA MALDESTRA** (78 dements, pretty good), **STAZIONE SUICIDA** (chaotic GRANDUCATO hc, drummer went to play in BIRDHOUSE), **INDIGESTI, WRETCHED, BLOODY RIOT, GANGLAND**, compilations and various bootlegs.

Speaking about the labels **Green Records** has a cool one in the hc U.S. style, as well as a good store/ distribution. They put out bands such as WITH LOVE, EVERSOR, BY ALL MEANS, PRODUCT, BURNIN DEFEAT and more. **Shove** is a cooperative of some old schoolers that occasionally put out records by CORNUCOPIA, MOLTO RUMORE PER' NULLA (DC emo), STRAGE, and TEAR ME DOWN. They also have a band in the thrash way called **JILTED** with a single coming out. **Cycle** it's more in the sXe feel with records out by HARKONEN, REPRISAL, GREED and more. **Biba** is run by the living legend Pino, a pretty active guy in organizing gigs in his house, with pretty cool records by STRAGE, GRIEVANCE, CONCRETE and more. **S.O.A.** run by myself is partying for its 10th birthday of activity and 50th record. Last releases include among the others CONCRETE, BLOODSUCKINGFREAKS, AGATHOCLES/ YAKUZA, GROWING CONCERN, TEN YARD FIGHT, and Pasta Power Violence 2 LP with over 25 Italo thrash grind bands etc etc. I dig the old 80's sound, grind, sXe. Big mail order too, cool prices. Not to mention I play in COLONNA INFAME and COMRADES, so that stupid guys won't say I do occult publicity in my scene report. Also a side project is the Oi! **Strike** label that has the record of COLONNA INFAME out and hopefully the one of reformed ERODE. **Vacation House** from Rudy/INDIGESTI left the other styles, concentrating only on hc. He has some cool bands such as SOTTOPRESSIONE, ACREDINE, LAST MAN STANDING and INDIGESTI represses. Sadly just CD's. Vegan intolerance for only sXe lifting banners is **Surrounded,** with records out by STRENGTH APPROACH, REDEMPTION, DEHUMANIZE, DIM MAK, STATEMENT etc etc. Pretty active as well as narrow minded.

Unfortunately in the south, hc/ punk is not that easy to meet. **Mele Marce** record label, one of the few hc reality of the south, totally disappeared. I think that **SHEAR**, the label guy band, has a CD out. They're in the new school sXe sound even if it's not a proper sXe band. On the island of Sicily **ALTERAZIONE** recently splitted, not without leaving a couple of releases on 7"s on their own label. Cool Italo old school. Also from the island **SUD XT** recently put out a CD of cool oi! street core. The band was named in '84 zines. Cool stuff if you close your eyes to the fact that they're a bit fascist...From the other island, Sardinia, arrives **CLOMACNOISE**, the Italian answer to UNDERTOW with a CD out. Also **VOMIT FALL** that has some releases out, among the others a split 10" with AGATHOCLES, so you guess which is the style. Also recently **FREON 12** put out a split CD of great rough NY hc kickboxing.

I think that's OK for now. Forgive me for just concentrating on the musical side of our country, but if you're Italian you can always write something different and if you're not Italian and want to know something more just write! S.O.A./ Paolo Petralia, Via Oderisi da Gubbio 67/6900146 Roma, ITALY. Email: soa.records@iol.it, website: www.mywebpages.com/soa.

MICHIGAN

This is a scene report for West Michigan. The cities of Muskegon, Grand Rapids, and Kalamazoo. I probably missed a bunch of stuff, but at least I did one. Email me (Mike) at SKOOGdis@aol .com.

Muskegon: Bands: **THE WACK TRUCKS** just got back together, and are playing some great shows. They play catchy poppy/funky punk, and lot of the songs have sing along choruses. They just finished recording and are planing on having a CD out soon so be on the lookout for it. write: 3925 Braeburn Dr., Muskegon, MI 49441, email: vnjc81b@prodigy.com.

The **BIG WHEELS** are getting more well known in the area. They play awesome pop punk. Most of their songs are really fast and catchy. Very influenced by the QUEERS, DESCENDENTS/ ALL!. They are sometimes known as porno punk, because of songs like "Sonya has no Tits" and "She's Got Something" (aka "My Girlfriend Has a Penis"), but most of their songs are less controversial. They have a new self released full length tape out called "Running With Scissors". Call Gavin: (616) 894-6765, email: Boyzmarch @aol.com. Call Kevin: (616) 894- 5819, email: Biggwheelz@aol.com. Web page: http://members.aol.com/Biggwheelz/.

The **DELUTONE ROCKETS** play a mix of psychobilly and surf. They call it psycho surfabilly. These guys have lots of talent, and have a great live show. I heard they are going on tour soon, so go see them, you won't be disappointed, they are great!. They have a tape out also. Call Johnny T. (616) 788-6080.

THE SKEPTICS play good Midwestern type ska. Like MU330, and TELEGRAPH. They are really popular around town. They have a self released tape out called "Delta 88". Contact Rick (also of the WACK TRUCKS, and TEMPLE OF DOOM). For info write and email the address for the WACK TRUCKS. The SKEPTICS have just recently broken up. Web page: http:/ / www.anglefire.com/mi/skeptics.

THE ROYALES play greaser punk rock that kind of reminds me of SOCIAL DISTORTION. I think they have a tape out or are almost finished with one. Call Ryk at (616) 846-6459.

J.T. LAW are a newer band to the scene. They play punk of all kinds and are starting to play more shows now. They are going to have a CD or tape out soon. Write: 928 W. Norton Suite #552, Muskegon, MI 49441. email: schismzine@aol.com.

Some other bands from the Muskegon Area are a hardcore/garage act, **TEMPLE OF DOOM.** Go to their web page: http:// www.angelfire.com/ mi/shorespartyline/. Also there is the punk/ska band, **CONFORM,** their web page is at: http://www.geocities.com/ SunsetStrip/Underground/5128/. The scottish punk/trash band **ANGUS AND THE SMASHERS** shows are always great. Then there is the noise(?) band **LIVER DYE.** There is also the punk/ metal act, the **DEAD SEA SQUIRRELS.** They have a self released CD out. Write them at: 1983 Hoyt, Muskegon, MI 49441. Some other bands lurking around Muskegon, are **THE DISAPPOINTMENTS** (contact the guy from the Icepick), and a hardcore/punk band called **TOM MUSK.**

Zines: Muskegon has ***Schism Zine.*** It's a monthly zine and has been around for over a year. It's distributed all over the U.S. and there are even some over in Europe. *Schism* is reviewed in MRR often. Write to 928 W. Norton Suite #552, Muskegon, MI 49441, email: schismzine@aol.com.

Distros: **Skoog Distro** distributes local zines and music and out of state stuff also. I just pass out free zines, etc, out at shows and leave things at record stores now. If you want your stuff to get into the hands of many interested people, contact me. 1795 Forest Park Rd., Muskegon, MI 49441. email: SKOOGdis@aol.com. For Skoog info, updated **Michigan Show list,** band links and more, go to: http:/ /members.aol.com/ SKOOGdis/ index.html.

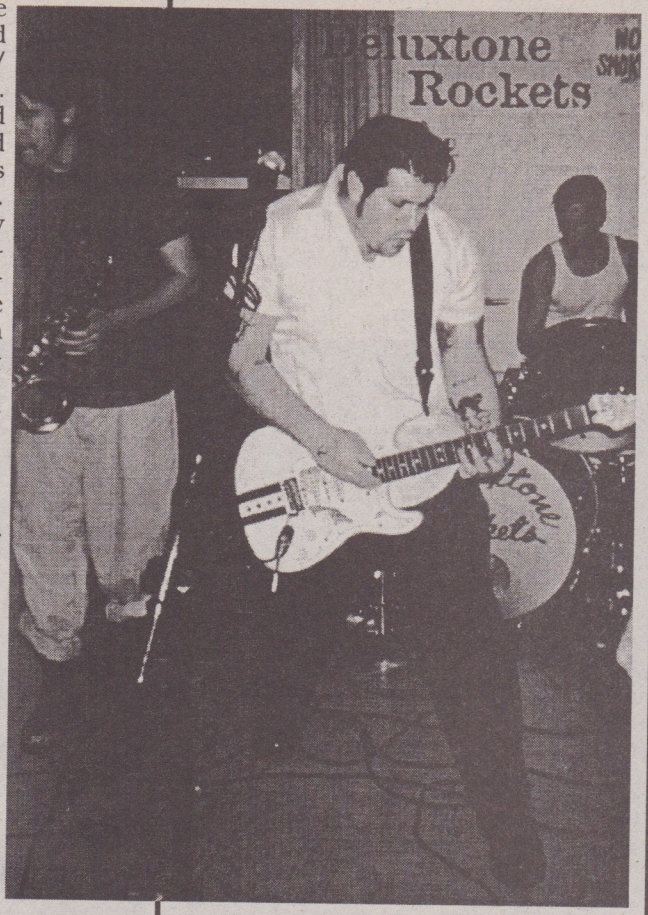
Stores: **First Edition,** 7 Center St. in Muskegon Heights is a great place for used books and also has local zines and other bigger zines sometimes. Give them a call: (616) 733-2176.

Venues: Most shows in Muskegon are held in halls, basements, and garages. But there is one venue. **The Icepick** at 1139 3rd St. in downtown Muskegon is now the only venue in Muskegon. But it is only open in the winter. It usually has good size crowds, and pays the bands well. This is a great stop for bands on tour in the winter. For booking and info call: Mark (616) 728-7127.

Grand Rapids. I don't live in Grand Rapids, but I do go there a lot. Thanks

go out to Andy for help with G.R info (email him at GermsCrash@aol.com) and everyone else who helped out. Sorry if I missed anything.

Bands: **THE KRABS,** veterans of the scene, are one of the best, if not the best band from G.R. They play an oi/streetpunk type of music. They have a self released 7" called "Punk Crock" and a 7" on Room 13 Records called "Working Class". They are also on a few comps, like American Underground 96, on Shredder Records, and The Michigan Compilation on Enerject Records. To contact Todd Krab write: 4031 O' Brain Rd., Grand Rapids, MI 49504. Call at: (616) 453-7347. Web page: http://members.aol.com/theKRABS/.



THE BOUNTY HUNTERS are probably the most popular band around G.R right now. They have just released their second tape, "The Answers Don't Mean Anything". They play ska and hardcore. If you like ska, hardcore, or maybe even emo, check these guys out. They put on a good show too. Write to: 4251 Alpenhorn Dr. #4, Comstock Park, MI 49321, Call Jeremy at (616) 784- 2803, email nbsv63c@prodigy.com. Yann the guitar player, helps set up many shows in the area. Get in contact with him also: email: Yannk@hotmail.com. Web page: http://www.angelfire.com/mi/thebountyhunters.

PR STUNT, play angry old school punk rock. Most people either totally hate these guys or totally love them. They are starting to get a small following around West Michigan. These guys have been playing some kick ass shows lately. Web page: http://members.aol.com/SRRecords/PR.html.

J.F.K. (JUST FOR KICKS) are a 3 piece speedy pop punk band with talent. Most of their songs are about girls. If you like any kind of pop punk you will probably like these guys. They are going to have a tape out soon. Call Derrek at (616) 530-0772.

MISLED YOUTH have that old school DC hardcore punk sound with female vocals. They have a tape out and are working on another. Web page: http://members.aol.com/ Misledy/, email: MisledY@aol.com.

THE ADDICTIVES are a 4 piece punk band (were a three piece, but now have the guitar player from the band DRIVE) and they have some tapes out, and a brand new CD! Email: addictiv25@aol.com. Web page: http://members.aol.com/ addictiv25/index.html.

DRIVE is a good three piece pop punk band. They also have one tape out and are working on another. Write to: 1863 Sunvale Dr., Wyoming, MI 49509. Email: punk118@yahoo.com. Web page: http://members.wbs.net/homepages/d/r/i/drivepp.html.

ENTROPY - I've only seen these guys once. Some describe them as trashy hardcore, motown punk and also I've heard that they are kind of hard to describe. They have a new tape out also. Email: grentropy@aol.com. Web page: http://www.geocities.com/sunsetstrip/backstage/4974/entropy.html.

THE SMILING VILLAINS are not from Grand Rapids, but they play there a lot and plan to move to G.R. Description: Punk rock that would make a goth smile. Some say the VILLAINS are the bastard love children of Glen Danzig and Robert Smith, others just stare in shock. Contact: Dave S. the Alpha (517) 647-7190 or Kraig (517)647-7912, email: senecald@pilot.msu.edu or shina@voyager.net. Neurotransit aminoauthorization number: XKE 117(sector"G"nanoQ3.11-5117) (requires retinal scan). Website: http://www.msu.edu/~senecald/ref.htm (the Super Selector Sector of The Smiling Villains). Previously released: "A cheap homemade tape" cassette (not available), "13 Hits" independent CD (USA), "BOB2" various artists CD from Lost Chord Records USA, Canada.

Some other up and coming bands in G.R. are, **THE PHLEGMATICS** a ska/punk band with no horns, and a female singer. email: findlayb@pilot.msu.edu, web page: http://www.msu.edu/~findlayb/.

SECONDS AWAY are fast paced melodic punk rock. Email: punksuxbad@aol.com for info.

BLACKOUT remind me of the CLASH, or old RANCID. They have a tape with lots of songs for really cheap.

Also look for **THE LEPERS, TEENAGE CUM JUNKIES, DIE HARDS, G.R. COUNTY LOCKUPS, NEON EATERS.**

Some of these Grand Rapids bands can be heard on a compilation called Music From/For The Brain Dead. Go to the web page: http://members.aol.com/GRcomp/index.html e-mail: MisledY@aol.com.

Zines: ***Life Sucks*** is a good zine. It has columns and usually has a few interviews. Write to 3895 Cherry Lane, Ada, MI 49301.

AW is also a great zine that comes out every couple months. Write to: c/o Jen, Dept. #217, 1814 Rowland Ave. SE, Grand Rapids, MI 49546.

Product of Society has really good articles on all kinds of subjects and reviews and more. Write to: 6661 Gleneagles Dr. SE, Grand Rapids, MI 49546. Web page: http://www.geocities.com/ sunsetstrip/Amphitheatre/ 6466/index.html.

Paper Cuts zine is in the process of formation. Email: GermsCrash@aol.com.

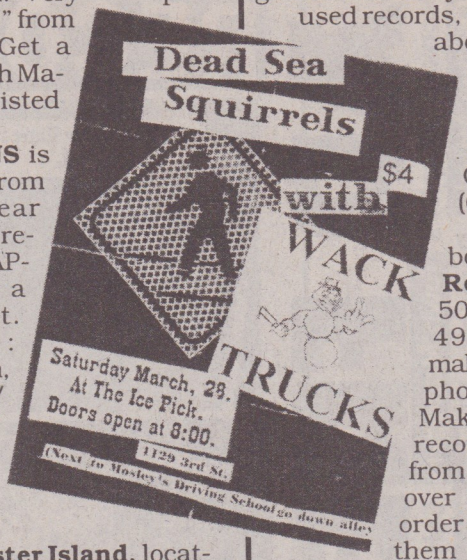
Venues and Record Stores: Venues in Grand Rapids are very scarce; they ALWAYS shut down. Most shows are at halls, or peoples houses. **Vinyl Solution,** 2035 28th St. is now starting to have shows in the bottom of the store. Vinyl Solution has lots of CDs new and used (all kinds of music), records, videos, posters, patches, stickers, etc. and now has a coffee shop too. They are usually good about consignment with records, tapes, zines, etc. Phone: (616) 241-4040. Some other places in Grand Rapids that have shows are the **Liquid Room.** Although it doesn't have many shows, it's more of a goth coffee house than a venue. Then there is the **Lexicon Club.** There are usually great shows there, but I think that it has to be rented out. Get in touch with some bands from G.R. if your band wants to play there. The **Rancore Pit** also has good shows. Email the Phlegmatics for info. **Radio Kilroy,** 122 44th St. SE, is a great store. They have new and used CDs and records, lots of zines, comix, shirts, videos, patches, pins, stickers, and are cool with consignment also. If your band is coming though G.R. leave some stuff here. Give them a call at: (616) 249-0444. There is also a Radio Kilroy at 1128 W. Michigan in Kalamazoo, MI. Their number is (616) 382-3336.

Kalamazoo Thanks to Hallie (HallieB@goplay.com), and Fishstylie@aol.com, and everyone else for help with k - Zoo info. I think this is not a very good representation of the Kalamazoo area... there are probably lots of bands that didn't get in here, but nobody sent me anything, so what can I say?

Bands: **THE MAD BUTCHERS** describe themselves as a rock 'n roll band with a heavy ska influence. They have a 8 song tape/record out, a 7" record on Beat Hotel Records, and are on many compilations. Write: 2323 W. Osterhout #4, Kalamazoo, MI 49024. Email: Cakeboyy@aol.com web page: http:// www.personal.umich.edu/ ~martink/ butchers/index.html.

BOUNDER is a great pop punk band. They have a tape out, as well as a 7" record, and they are also on a few comps: the Michigan Compilation on Enerject Records and a comp. on Negative Progression Records with a lot of good bands. Web site: http:// www.msu.edu/~powersle/. Call Louie at (616) 385-2343.

QUIXOTE play emo type music. I can't really explain them well, so here is a review of their first 7" record: "Savory, brassy tones, abrasive vocals and guitar laden emo mechanics... this trio reminds me of that unmistakeable Louisville sound - RODAN and SQUIRREL BAIT, in particular." from Spank Magazine #22. Here's a review of their s/t CD: "full of wit and strength, QUIXOTE shows more angles then your average band. Very powerful & penetrating." from Heartattack #16. Get a hold of them through Makoto Recordings (listed below).



ATE CRAYONS is a ska/punk band from Battle Creek (near Kalamazoo). They remind me a lot of SLAPSTICK. They have a tape or two out. Email: cray0nkid@aol.com, web page: http:// members.aol.com/ crayonkd/ index.html. Phone: (616) 979-4535.

Venues: **Monster Island,** located at 614 Porter St. (2 blocks north of Bell's Brewery) is a DIY (read: not fancy) all ages venue in downtown K - Zoo. Many touring bands make stops here, and this place has great shows. For info call (616) 553-9608, email: fishstylie@aol.com, Fishstylie also does a West Michigan Scene mailing list, so also email her about that. .

World Tree Peace Activist Center 246 N. Kalamazoo Mall Kalamazoo, MI, call: (616) 383-9317. Occasionally they have shows but they also have plays, discussions, and local activist groups meet there. They also double as an art gallery and store, with the latest underground activist mag's and journals for sale. It's run collectively by volunteers and sustains itself from donations and shows/plays etc.

Stores: **Flipside Records,** 309 N. Burdick, in downtown Kalamazoo, is a great store. They have lots of new and used records, CDs, tapes. Also just about any kind of music you would ever want, not just punk. They have T shirts and magazines too. Give them a call at: (616) 343-5865.

Record Labels/Distros: **Makoto Recordings** PO Box 50403 Kalamazoo, MI 49005, email: makotorec@hotmail.com, phone: (616) 344-5707. Makoto has hundreds of records/CDs to choose from, featuring stuff from over 50 other labels. So order a catalog! If you want them to carry your stuff, send them a sample with wholesale rates and a phone number and they'll get back to you.

Zines: ***Call Your Shot,*** 520 Axtell St., Kalamazoo, MI 49008, send 3 stamps for a copy.

Side Tracked zine, by Menghsin Horng. 7534 Farmington Ave. Kalamazoo, MI 49009. Cost = trade/donation. Description: a friendly, well thought and laid out personal zine of diverse focus.

Chum/Scapegoat by Randall Davis P.O. Box 2616 Kalamazoo, MI 49003. Cost = stamps/trade. Description - a pretty twisted comic and art zine, not for sticklers of politically correct humor.

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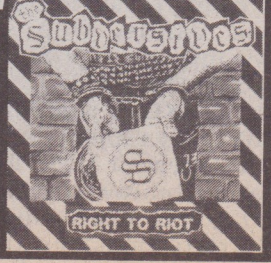

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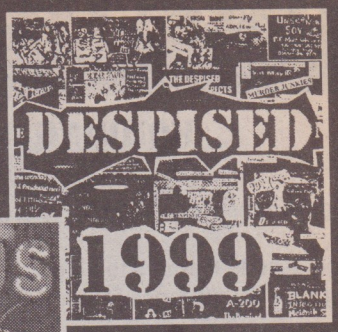

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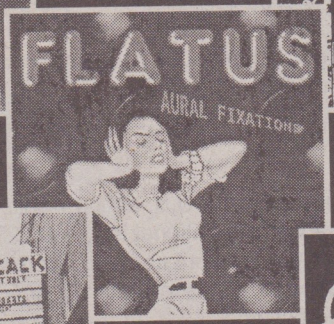

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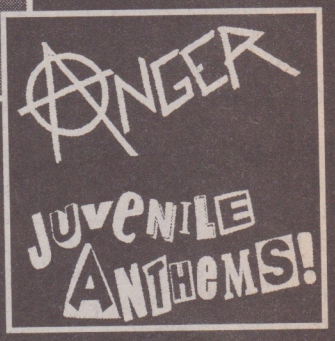

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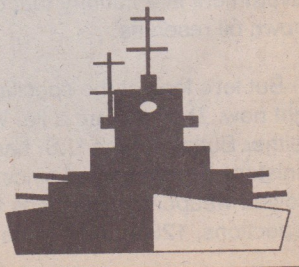

MAXIMUMROCKNROLL NEWS

BOMBING OF IRAQ

U.S. government claim:

Clinton asserts the right to bomb Iraq because it was not complying with UN weapons inspectors.

Counterpoints:

1.) Even if Iraq was in noncompliance, the U.S. action would be a major violation of the UN Charter, international law, and U.S. law. The UN Charter prohibits countries from carrying out military action against other countries unless faced with the need for self-defense from imminent aggression.

2.) The U.S. based its attack on the report by Richard Butler, chairman of UNSCOM, but UNSCOM is answerable only to the UN Security Council and the Security Council did not authorize a U.S. bombing of Iraq. In fact, both Russia and China--two of the five members of the Security Council--have demanded that Butler be fired for having withdrawn UN weapons inspectors without first receiving the support of the Security Council. The unilateral decision to withdraw the weapons inspectors was clearly a U.S., not a UN, operation. The Washington Post, on December 16, suggested that the administration had carefully orchestrated the timing and content of Richard Butler's unfavorable report about Iraq. The New York Times, on December 18, says that the U.S. air strikes have
been planned since December 1 and that Butler's report was simply a "formality."

3.) So far, the U.S. bombing has hit local residential neighborhoods in Baghdad and in Basra and very likely in many other places in Iraq. By conservative estimates, scores of civilians have been killed. A Russian diplomat has been killed. Major water pipes providing water in residential areas in Baghdad have been destroyed. A major civilian housing unit received a direct hit from a cruise missile on December 17. There is no way to know yet the extent of the damage, but it will be vast.

4.) Again, no "noncompliance" by Iraq provides legal justification for this unilateral strike. Everyone in the world knows that the military campaign is coupled with economic sanctions and a major CIA subversion effort (ie, $97 million plan approved by Congress and the president) that constitute the core elements of a classic destabilization strategy. The U.S did this in Iran in 1953, Guatamala in 1954, Chile under Allende from 1970-73, in Nicaragua against the Sandanistas in the 1980s, and elsewhere. The real goal is to replace the current government with a puppet government in a country that contains 10 percent of the world's known oil reserves.

5.) But let's look at the specifics of the U.S. charges against Iraq right now. They too are a lie. Was Iraq in noncompliance? Neither Butler nor the U.S. has challenged the Iraqi Foreign Minister's allegation that since November 17, 1998, when Iraq allowed weapons inspections to resume, there have been 427 inspections, 128 of them at new sites, and UNSCOM has cited only five so-called obstructions. Five obstructions! And what were they? One was a 45 minute delay before allowing access. Another was a rebuff to an outrageous demand by a U.S. arm inspector, Dianne Seamons, that inspectors be allowed to interview all of the undergraduate students in Baghdad University's Science Department. Another, on December 9, was the inspection of a small headquarters of the Baathist political party. Inspectors left those premises after they were asked what is the relation between the small headquarters of a party and the disarmament mission. The last two cases of so-called Iraqi noncompliance were this: UNSCOM asked to inspect two establishments on Fridays--the Muslim holy day. The Iraqis told UNSCOM that since these establishments were not open on Friday, the inspectors could visit the establishments, but they would need to be accompanied by Iraqi officials. This is in accordance with the agreement between Iraq and UNSCOM about Friday inspections. These five incidents are the supposed legal basis for raining thousands of powerful missiles into Iraq.

6.) Finally, it is the U.S. government that is the largest producer of weapons of mass destruction in the world. Only one country has ever dropped a nuclear bomb--the U.S. did it twice on civilian areas in Japan in 1945. The U.S. has more than 10,000 nuclear warheads. It has the largest stockpile of chemical and biological weapons. The B-52 bombers are currently dropping 3-5,000-pound bombs from 30,000 feet in Iraq.

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Just To Add To That

"The intention expressed by President Clinton in his November 15 speech to intensify efforts to overthrow the Iraqi government are both ominous and revealing. The Clinton Administration and the media frame the issue that as long as Saddam Hussein remains, the crisis's will continue. In truth, unless sanctions are lifted, the crisis's will continue because sanctions are genocide and are perpetrated against an entire people. The U.S. cannot expect to cause the killing of 8,000 children a month and have this not be a source of crisis and instability in the region," said Sara Flounders, co-coordinator of the International Action Center.
"The sanctions are really part of an overall destabilization strategy. This same strategy has been used by the Pentagon and CIA many times in the past: from 1950 to 1953 against the elected government of Mossadegh in Iran, leading to its overthrow and the bloody reign of the Shah; in 1954 against the democratically elected government of Arbenz in Guatamala, leading to a U.S.-engineered military coup and the subsequent slaughter of over 100,000 Indian people; from 1970 to 1973 against a democratically elected government of Salvador Allende in Chile which ended in the coming to power of the dictatorship of General Pinochet and the murder of 30,000 Chileans. The U.S. policy of economic destabilization and overthrow in Iraq will not lead to a democratic government, but rather to a **Continued On Page Two**

Just To Add To That - Continued

dictatorship compliant to U.S. bidding, as has been shown time and again.

"Hundreds of protests were in place within days of U.S. threats to bomb. The International Action Center is continuing with its plans for a Nationally and Internationally coordinated day of protest on Tuesday, November 17. On this day, protests around the country and around the world will demand an immediate end to genocidal sanctions and the withdraw of the massive U.S. military forces that are now occupying the Gulf region.
As long as these forces remain in the region there is an ever-present danger of new bombing attacks. At its worst, the Iraqi decision to expel foreign inspectors -- after 8 long years and 9,000 inspections -- is an act of sovereignty. In no way can it be construed as an act of aggression against another country. The U.S. is claiming that Iraq is isolated, but, in fact, the only thing that deterred an attack is that the U.S. became isolated in its policy. The U.S. is more isolated in growing world opposition to both a military strike and the continuing of the deadly sanctions.

"People will continue to be in the streets because genuine peace and justice in the Gulf region requires the withdraw of the massive U.S. military forces now deployed in the region, an end to destabilization, and an end to the genocidal sanctions. The issue of sanctions which the U.S. has kept silent for eight years is now a crime that millions of people all over the world oppose," continued Flounders.

Bosses beaten on MAI treaty

The Multilateral Agreement on Investment, a major corporate attack on development, environmental protection and workers' rights, has been scrapped. Negotiations on the MAI began in 1995 within the Organisation for Economic Cooperation and Development and came to a crashing halt in October. On the eve of the reopening of negotiations French Prime Minister Lionel Jospin described the MAI as "unreformable" and a "threat to the sovereignty of states." A central concern appears to have been the threat to the French film industry from unrestricted Hollywood imports; since the OECD operates by consensus MAI backers will have to start over.

The abandonment of the MAI is a significant blow to corporate ambitions. In the July/August issue of Z magazine, Noam Chomsky described the postponement of the signing of the MAI in April as "an important event ... In part, the failure resulted from internal disputes - for example, European objections to the US federal system and the extraterritorial reach of US laws, concerns about maintaining some degree of cultural autonomy, and so on. But a much more significant problem was looming. It was becoming increasingly difficult to ensure that the rules of global order would continue to be 'written by the lawyers and businessmen who plan to benefit' and 'by governments taking advice and guidance from these lawyers and businessmen' ... without public interference."

Chomsky cited reports from the Economist, New York Times, Washington Post, Time magazine, and Toronto Globe and Mail, all agreeing that the delay had been in large part due to "a global band of grassroots organisations, which, with little more than computers and access to the Internet, helped derail a deal."

--Milan Rai, Freedom

BEYOND AND BACK

From You To Me And Back To You

(Keep Those Contributions coming!)

American Airlines is a major sponsor and supporter of groups like: GLADD, the Human Rights Campaign, the Gay and Lesbian Victory Fund, the AIDS Action Foundation, DIFFA, AmFAR, and scores of community-based groups representing gays and lesbians. It is also the first airline to adopt a written non-discrimination policy covering sexual orientation in its employment practices. In an unusual joint letter released to the media on March 14th from the Family Research Council, Concerned Women of America, American Family Association and Coral Ridge Ministries, American Airlines was openly criticized about their policy. Radical right leader Beverly LaHaye also went on Christian "talk radio" on Friday to blast American Airlines because American's sponsorship of homosexual 'pride' events constitutes an open endorsement of "promiscuous homosexuality." She and the other groups have written Bob Crandall at American to complain that the airline has "gone beyond mere tolerance" of gays and lesbians.

It has come to the attention of the gay and lesbian community that American Airline's switchboard and e-mails are being bombarded now by homophobic and hateful callers who have been urged by LaHaye and others to DEMAND the company terminate its gay-friendly policies. You don't have to be gay or lesbian or, for that matter, of any particular sexual nature to respond to this message. You only have to be decent and have a desire to take one small step in opposing bigotry.

14-Year-Old Collapses Under Weight Of Corporate Logos

SPRINGFIELD, IL--A local teenager was in stable condition Monday after nearly being crushed to death by the 263 corporate logos he recklessly wore at one time. "The patient was admitted to our emergency room unable to breathe," St. Joseph's Hospital chief of surgery Dr. Lyle Wilson-Scheidt said. "His chest was collapsed under the weight of nearly 150 pounds of company and product logos, including Tommy Hilfiger, Abercrombie & Fitch, Pepsi, Nike, Adidas, Fubu, Taco Bell, Nintendo, MTV, Budweiser, the Chicago Bulls, the NBA and, for some reason, Aetna Life Insurance." Hospital workers used a jaws-of-life device to extract the 14-year-old from the deadly crush of insignias. The AMA strongly warns individuals against wearing more than one logo for every five pounds of body weight.

IN THE SPIRIT OF CRAZY HORSE

A Letter From Leonard Peltier To Supporters Of Mumia Abu Jamal

Greetings Friends, Supporters, and Mumia,

I know that this must be a sad and frustrating time for you as the negative defeats that we have received in my case have been to us. I know it is easy for me and others to tell you not to give up the fight. I personally understand and know the feeling many times through this twenty-three years of wanting to say the hell with it and give up believing that there is no way to defeat this evil empire. Sometimes it just seems hopeless. When this happens I am always reminded by my courgeous supporters, like those of you who are here today, that to accept defeat is not a warrior's way. As long as the people have not accepted defeat, neither will we. So I would like to encourage you to stay strong and continue the fight until Mumia is victorious.

It is an outrage that the courts continue to ignore blatant evidence and continue to play legal games with our lives. This insanity is a huge insult, not only to those of us who remain unjustly imprisoned, but to all of you who dedicate your lives to our freedom and are ignored by the corporate owned justice system and media.

I want to encourage supporters to intensify the struggle for Mumia's life. I know you can stop this execution because no matter how evil a government may be they still cannot defeat the power of the people.Your work and help is needed more than ever. We must now live and breathe Mumia's case twenty-four hours a day. If we are able in unity to stop the execution of Mumia Abu-Jamal, we are not only saving the life of the man who speaks for those who are not often heard and who's stories are rarely told, but you are saving all of us who remain unjustly behind bars from the depths of hopelessness.

FREE MUMIA ABU-JAMAL!

In The Spirit of Crazy Horse

Leonard Peltier

Beyond And Back - The MRR News

McDonald's Site Occupied in Kingston

2500 Local Residents Say NO To McDonald's

2,500 residents have pledged their opposition to the proposed opening of a new McDonald's store on the site of a well loved pub 'The Hinchley Wood', in Hinchley Wood, Kingston, Surrey - just outside London. On Sunday 13th December - a protest bus and a van occupied the car park on the site, backed by about 100 local visitors during Monday 14th. Their banner, draped for all to see, read '2500 Local Residents Say NO To McDonald's!'.

The pub is virtually the only local focal point for the community in the neighbourhood and residents are outraged that this is being taken away from them for the benefit of a junk food multi-national chain. And indeed, a company which has been found by the High Court to be exploiting children, paying low wages, and deceiving the public by promoting their high fat products as nutritious.

The residents are fed up with their previous protests being ignored by local Councilors and planners and have enthusiastically backed the continuing occupation. The occupation seems secure at the moment, but it is expected that there will be moves to instigate legal proceedings to try to eventually obtain an eviction order.

The site, currently owned by a brewery, was to have been handed over to McDonald's at 2pm on Monday but McDonald's seem to have gone to ground in the light of this week's developments. In contrast, local and national media have attended and noted the occupation.

All over the country, whenever the global hamburger corporation plans to open a new store, local residents saturate planning committees with objections, and organise angry public meetings and protests. In many instances they have succeeded in getting planning permission refused, or forced McDonald's to abandon their plans (such as at 2 sites in Hornsey and E.Finchley, North London). But many are fed up with the planning process and Council politics stacked in favour of big business. The Hinchley Wood occupation is a big step forward in the UK, and will give great encouragement to all those seeking effective ways to defend their communities and their interests as residents, in the face of the invasion of profiteering chains.

MRXIMUMRNK@MINDSPRING.COM

Attention JAY UNIDOS

MARCOS MAKES IT CLEAR

In a communique marking the fifth anniversary of the Zapatista Army of National Liberation (EZLN) uprising, the comandancia of the CCRI has made it clear that it is civil society with whom it shall speak in its search for indigenous rights and for democracy, liberty and justice for all Mexicans.

The communique, issued moments after the new year struck, reiterated the zapatista position concerning government intransigence. They catalogued the federal and state government's behaviors over the last year, citing the ethnocide of Acteal and subsequent cover-up, the premeditated attacks against the Autonomous Municipalities, the attacks against the Conai and the Cocopa, the attacks against international observers and the continued devastation wrought to the entire country by the relentless tail-chasing implicit in the neoliberal economic model.

The rest of the communique repeated the major thrust of the Fifth Declaration of the Selva Lacandona: the zapatistas have turned inward, focusing on building their moral, intellectual and physical bases and have, essentially, thrown the gauntlet to civil society with the National Consultation on Indigenous Rights and an End to the War of Extermination.

Subcomandante insurgente Marcos
CCRI-CG of the EZLN
1/1/99

*** TAKING BACK THE WORD ***

The government response to the above came in the form of a predictable, knee-jerk and rigorously thoughtless communique issued by the tongue-in-cheek federal "Peace Office", run by the very nervous Emilio Rabasa Gamboa. As they themselves so neatly put it: "once more they recur to distorting reality as an instrument of political propaganda. It is a technique now known: the indefinite repetition of a lie in order to try to convert it into the truth.." We could not have said it better, though we probably have.

Let us deconstruct:

LIE #1: "The Mexican Army is not in Chiapas in order to attack the civil population, even including the zapatistas themselves, whose repeated provocations throughout 1998 did not affect the determination for the unilateral ceasefire of hostilities." And: The Mexican Army is in Chiapas for a variety of reasons, all of them related to matters of "national security".

TRUTH: First, of course, let us challenge anyone to name one documented example of a zapatista "provocation" in 1998. Second, we shall reprint our previous "decoder ring" code wherein we reveal the true meaning behind those silly "reasons that the Mexican Army is in Chiapas"**.

LIE #2: It is "totally false" that the federal and state governments have armed and trained paramilitary gangs.

TRUTH: There has been ample documentation of the relationships between the paramilitary groups operating in Chiapas and the PRI/government infrastructure. The ultimate proof, unfortunately, was Acteal, which no-one with a room-temp IQ would pretend to believe could have happened without government collusion. Even more blatantly, many of those already arrested in the case are government officials, arrested for the very fact of having "armed and trained paramilitaries".

LIE #3: Chiapas received several groups of international observers in 1998, who visited sites they selected themselves, blah, blah...

TRUTH: Amnesty International issued a report just several days ago in which they stated that: since last May, when Mexico instituted its new "draconian regulations", dozens of foreigners carrying out observation work have been expelled. Further, the government response to human rights violations, and especially Acteal, has not been directed towards those responsible for the murders, but rather at international human rights observers.

LIE #4: It is a "falsehood" that the autonomous municipalities are recognized in the San Andres Accords: "Such an interpretation is completely lacking in legal substance".

TRUTH: Just read the Accords. Or even the Cocopa legislative proposal. Or, for that matter, even the federal government's unilateral proposal, on this issue.

LIE #5: The Government has amply demonstrated over the course of the year their willingness to dialogue and negotiate.

TRUTH: What the government has demonstrated is their willingness to force the zapatistas back to a one-sided dialogue with many many guns pointed at many many heads. The government well understands that the EZLN will not return to a dialogue without a mediator and without one serious demonstration of good faith on the government's part - starting with their illegal disregard of their signed word during the last talks, through their keeping the entire state hostage with tens of thousands of occupation forces. -La Jornada, 1/3/99

Today, with the indigenous heart which is the dignified root of the Mexican nation, and having listened long enough now to the voice of death which comes from the government's war, we call on the People of Mexico and on the men and women of the entire planet to unite their steps and their efforts with us in this stage of the struggle for liberty, democracy and justice, through this Fifth Declaration of the Lacandon Jungle. In which we call on all honest men and women to struggle for the RECOGNITION OF THE RIGHTS OF THE INDIAN PEOPLES AND FOR AN END TO THE WAR OF EXTERMINATION..."

Subcomandante insurgente Marcos

BANDS NEEDED FOR BENEFIT TAPE PROJECT!!!

THE DEFENESTRATOR, Philadelphia's anarchist newspaper, needs funds to keep running. In order to do this, they've done many fundraisers such as vegan dinners and concerts, but unfortunately there has not been much interest, and many times they have hardly broken even. Because of the situation, THE DEFENSTRATOR and HARSH TAPES have decided to do a full-length benefit tape for the Defenstrator. The tape has brought about a lot of interest, but we need more punk bands as well as more varied bands/performers in sound (ie, hip-hop, noise, spoken word). We're asking everyone to contribute a song in order to keep this beneficial resource of the Philadelphia community alive. All you have to do is send a TAPE-ONLY copy of the song/performance you would like put on, along with a 2" by 2" square of lyrics, addresses, meanings, artwork, etc. Send all submissions to : HARSH TAPES, PO BOX 474, GLADWYNE PA 19035. Send questions to Stompzine@aol.com or defenestrate.god@mailexcite.com. Thanks!!

ps-this is a completely DIY project. Don't expect the tape to have tape-manufacturing quality!!! Only expect to help support the Philadelphia community's valuble resource.

-TED, HARSH TAPE LABEL

GILMAN STREET PROJECT UNDER ATTACK!

Here's the situation, which is pretty fluid, so readers can call the Project's info line at (510)525-9926 or check our website (www.gilman.org) for updates. Parts of the City of Berkeley that deal with "economic development" (in other words attracting businesses to and keeping businesses in Berkeley city limits) have been pushing the police and zoning departments to shut down the Gilman Street Project, apparently based on the complaints of one major electronics manufacturer who's been in the neighborhood about as long as we have: 12 years. This company is threatening to move to another, unnamed city, because of litter and graffiti in our gritty industrial neighborhood. Our volunteers have always painted over graffiti and picked up broken glass (whether or not the vandalism was definitely connected to Gilman, for instance, there's a nearby gang whose graffiti is always being painted over who've never visited Gilman) throughout the entire neighborhood. We've always been extra-responsive to this company's concern because they are very close to us geographically. Over the past few years, they've been more and more distant, and our attempts to find lasting solutions (such as splitting the cost for better lighting above a popular drinking spot on their property) has met with silence. We are trying to meet directly with the company with a City mediator, the economic development staff, and our local city council member. Our city council member seems open to such a meeting, but so far both the economic development bureaucrats and the company have ignored our requests.

In the meantime, city staff have been calling neighborhood businesses and actively soliciting complaints, even where there have been none. One local business owner told us that a city bureaucrat had called him asking if he had any problems with us, and upon hearing the owner's negative answer, asked him if he was sure, since the police have complaints as did many businesses. This is, with the exception of the specific electronics business, untrue. We've started canvassing our neighbors and have been getting nothing but positive feedback. We've been asking our neighbors to write letters to the Zoning Board c/o Gilman Street in support, and a number already have. This is important because the staff have said that they want the Zoning Board to revoke our permit.

Also, an unmarked City car videotaped the club one weekend from across the street, apparently looking for problems with our security. Such surveillance is unprecedented in our history with the city, and seems to be a direct effect of the economic pressures that this company is putting upon the City. Why are our taxes as a not-for-profit and our personal taxes paying for the overtime for a city employee to spy on us?

We think that we still have allies among some of the elected officials in Berkeley, but as the recent Council-sanctioned police sweeps of Telegraph Avenue have shown, nothing is certain in this town anymore. We have been successfully working with the beat cops and most of our neighbors for years, including the Pyramid Brewery across the street, through hard work and mediation from our volunteers. We estimate that a government-funded youth center and job training facility that provides the skills that we volunteers have to learn to keep Gilman running would cost at least $200,000 a year. Yet we've been almost completely self-sustaining (except for grants from MRR in years past!), taking no money from any government agencies. It's weird to put things in that perspective, but we're thinking that we'll need such facts to combat the economic blackmail that the City's being faced with from this company.

We need letters addressed to the Zoning Board sent to us at the address below supporting Gilman Street. There are sample letters on our web site, or you can just make it up yourself. You can also stop by Gilman and sign a petition and pick up a letter packet,or drop off a letter for the Zoning Board. We're going to present all of this to the Board in a few weeks, so please don't waste any time if you're planning to do this. Also, feel free to come to a Membership Meeting the 1st and 3rd Saturday of every month at 5 PM at Gilman or call the info line at (510)525-9926 for updates.

THANKS FOR YOUR SUPPORT,
JESSE LUSCIOUS
SECRETARY, GILMAN STREET PROJECT

CALENDAR

4TH ANNUAL ANARCHIST BOOK FAIR

San Francisco County Fair Building, Golden Gate Park near Ninth Ave. and Lincoln Way in the City of San Francisco. Saturday, March 27, 1998, 10:00 AM until 6:00 PM. Admission-

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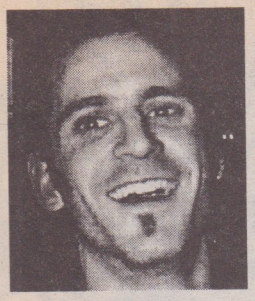
1999 Solidarity Festival

West Coast Food Not Bombs Gathering. April 2nd-4th in Ventura, California. Contact: Food Not Bombs, PO BOX 1563, Ventura, CA 93002.

WHATS THE SCOOP ?

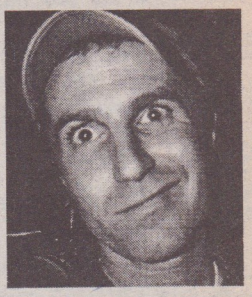
by Neale

Today's question: What New Year's Resolution will you have the most trouble keeping and why? Question asked at the Cocodrie.



Greg McEntee, 28, San Francisco
New Year's Resolution, uh to stay off the whiskey. (Why?) Ask anyone in San Francisco why.

Martin, early 30's, Southern Cal
My hardest resolution to keep would be to keep my nose clean next year, because I'm not getting done what needs to be done.

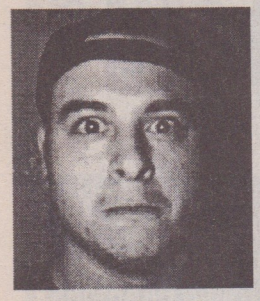


Jen, 21, Danville
I'm gonna try and quit dating muscicans because they're the devil, they're bitches, they always like things their way, and then they go on tour and then they...never mind, I'm gonna get carried away.

Jose, 26, Los Angeles
What I want to try to give up is eating so much bacon, I'm gonna try and do it. Fuck.

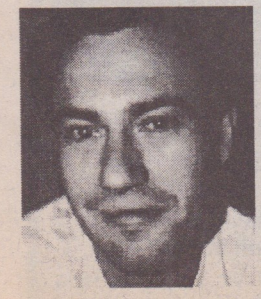
Dee Henderson, 28, San Francisco
The most difficult New Year's Resolution for me to keep this year will be to get my hair cut, just because it's so long.

Steve, 22, Los Angeles Ca
My New Year's Resolution that I'm not gonna keep is... waaaaah waaah waaaaaaah waa wa waaaaah waa waaaaah. Thank you. Why? Because I can't waaaah waaaah wa waaaah wa waaaaah.



Sean, 25, L.A.
My New Year's Resolution is to stop eating pussy without dental dam because I don't want to get no STD goddamnit!

Jimbo, 24, San Francisco
I'm gonna stop giving up bumming cigarettes from people because the price of smokes went up a dollar a pack.



Chip Douglas, 26, Harmony Ca
The one New Year's resolution that I will probably make and break is my intake of high caloric fats i.e. red meats etc. because right now, man those are a son of a bitch and I'm eating like half a fuckin' calf a day like veil for fuckin' breakfast, veil and eggs, so I'm like fuck it I'm throwing veil against my fuckin' wall while I'm thinkin' to myself, I'm eating fuckin' shit and I gonna end up joining a bowling league or what. I don't need to join a fuckin' bowling league this is all bullshit!

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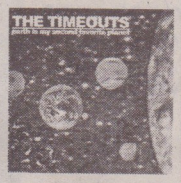

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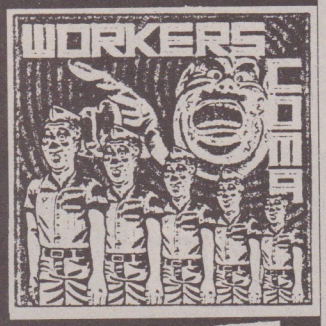

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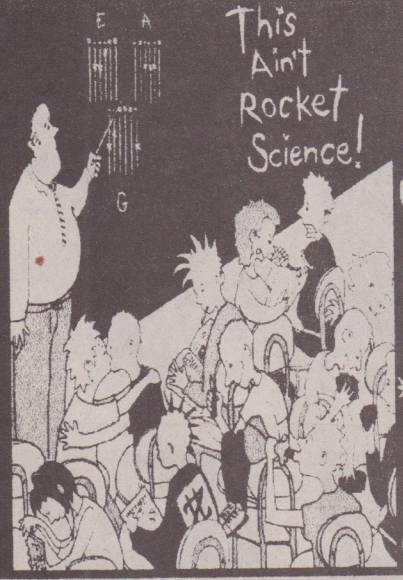

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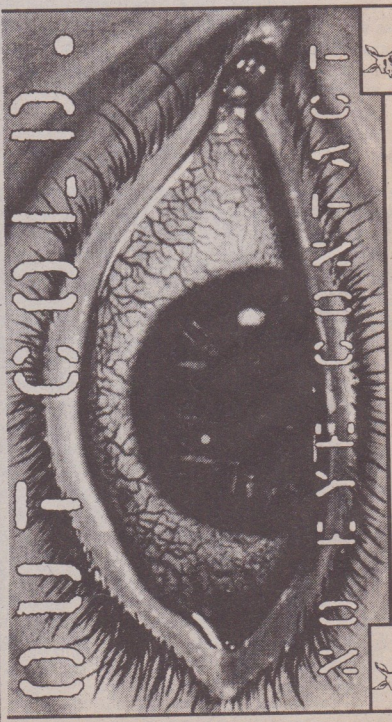

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JOHN HO

WAS ONE OF THE CREATORS OF PUNK MAGAZINE.

MRR: What did you do before PUNK magazine? School, university, job?

JH: Before I started Punk magazine in 1975 I went to the School of Visual Arts for two years (1972-1974). In my second year there, I studied under two of the greatest cartoonists of all time, Harvey Kurtzman (who started MAD, Trump, Help! and Humbug magazines, as well as Little Annie Fanny for Playboy) and Will Eisner (The Spirit). I could not afford to keep going to school, though. Harvey Kurtzman even encouraged me to go out and start working. He threw some freelance work my way, and I also worked as Will Eisner's apprentice part time from 1974 to 1975.

MRR: How do you start PM?

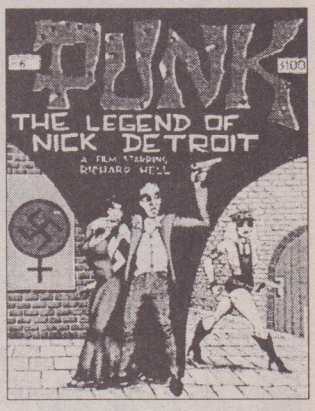
JH: During the summer of 1975 I could not find any work in New York City, so I went back to my hometown of Cheshire, Connecticut (which is about 100 miles away from NYC). There I ran into two friends, Ged Dunn Jr. and Eddie McNeil. Ged was running a business painting houses so I worked for him. Ged was financing an independent film that Eddie was shooting, so I also worked on the movie. In the meantime, I was introducing them to the New York music scene, especially the Dictators, whose first album had just been released. After the summer ended, shooting wrapped and we went our separate ways. But we talked about starting our own media company someday. Once school got underway, Ged got bored so we decided to start a company right away.

MRR: Did you alternate the making of PM with a job?

JH: I had one freelance comic strip account that I did almost every month called "Joe" for a magazine called Bananas (The former editor is now very famous as the writer for a series of books for children called "Goosebumps.") That paid me enough money to eat but no more, so in the beginning we all lived in the PUNK magazine offices. That was rough. There was no shower or bathtub, so we had to take showers at our girlfriend's apartments. There were rats and roaches, the toilets upstairs overflowed, it was very cold in the winter, very hot in the summer, and we were very far away from CBGBs and Max's Kansas City so we had to walk a lot. Later on I got a little more freelance work, and by the end of 1976 I moved out of the Punk offices into my own place.

MRR: In what kind of places did you sell PM?

H: It was always sold on magazine newsstands through distributors, and there were a few dozen record stores. There was no alternative distribution for punk fanzines like there is today-it's much easier now. Actually, in 1976 we did have one interesting distribution arrangement. We sold several thousand copies to a company called Rough Trade in England. We got sort of screwed over by this deal. We sold them for less than we sold the magazine over here to dealers, since they were buying several thousand copies at a nonreturnable deal. In turn, Rough Trade air-freighted them to England where they sold the magazines for several pounds apiece to their customers (to cover the air freight costs.) As a result, the magazine cost so much to the average street kid that they accused us of being nothing more than an expensive slick rip-off. And soon, Rough Trade encouraged the kids over there to produce their own fanzines on their photocopy machine. Suddenly Rough Trade was selling dozens of fanzines all over England (such as Ripped & Torn or Sniffin' Glue), who all started claiming that the punk rock movement started in London. Which most people believe to this day. And before long, Rough Trade didn't want Punk magazine anymore.By 1977 we set up a distribution deal with High Times magazine. They were starting an alternative press distribution company that got Punk on many national newsstands. By the end, we were distributing 25,000 copies.

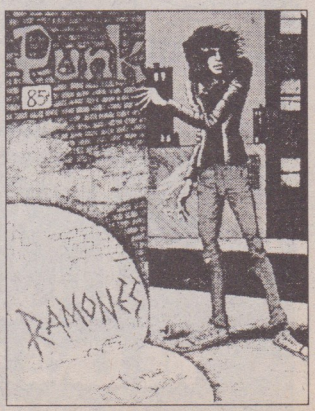


MRR: How do you find the money for a new issue?

JH: That was always the hardest part. At first, Ged Dunn Jr. put up $5,000. That lasted for about three issues. When that ran out, we borrowed money from small investors (a few hundred bucks at a time). When that ran out, HIGH TIMES loaned some money for a printing bill. When that ran out, we put on a benefit (only once!). The magazine always sold enough advertising and copies to pay for the rent, phone bill, electricity and miscellaneous expenses, but paying the printer was always the hard part. And in the end, we went out of business when it became the impossjble part.

MRR: Punk was a totally handmade fanzine. What do you think about the use of computers to make a fanzine? And about the internet fanzines (web-zines)?

JH: The main reason we used hand-lettering was that we could not afford typesetting. Typesetting was very expensive back then. A magazine might cost only $1,000 to print, and the typesetting would be even more like $2,000 to 5,000-and this was when that was a lot of money! I got into the computer revolution early on. Actually, before home computers started and after the first wave of punk ended, I got heavily into the video game thing. Space Invaders, Robotron, Asteroids, Pac-Man, Donkey Kong, etc. I thought some of the sound tracks were much more exciting than traditional rock music because they were much more physical. Like in Space Invaders, where the beat of the machine increases as you kill the space bugs. And best of all, you got to destroy or kill things while you played. So to me, video games were a good replacement for punk rock. I like computers (in fact I work at HIGH TIMES as the resident computer expert now), but I think people rely on them too much. They seem too comfortable working within its technical limitations, which ruins creativity. For the first two issues of PUNK, we had a crazy, creative printer named Freddy Perez who encour-



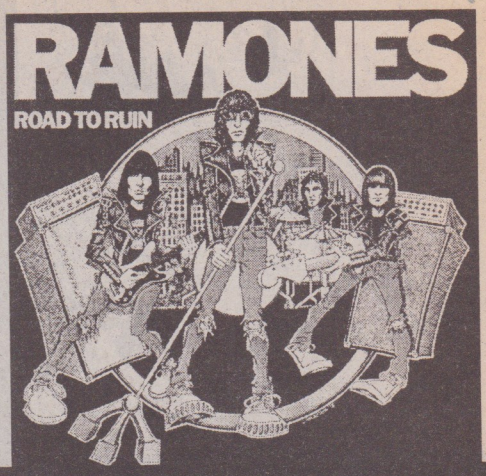
aged us in some interesting directions. We used to work in the shop with him to help publish the magazine. He went crazy one time, putting green stickers on covers and using weird inks. We also started drawing on the pages of the magazine. And he opened up my mind about what a magazine could be. I like a lot of the things I see on the Internet, and I like a lot of the fanzines I see, but none of them take as many insane chances as we did putting out PUNK. None of them look very different from one another. And this saddens me, because I was convinced that we were the beginning of the revolution, not the end of it.

MRR: Why was PM finished at issue 17?

JH: Actually, we were supposed to be finished with number 15, Mutant Monster Beach Party. If any one failure could be pointed to as the cause of the end of the magazine, it would be how badly that issue sold. That and The Legend of Nick Detroit. The sales from both those issues were so bad, and we lost so much money on them, that they killed the magazine both times. After Nick Detroit we were able to comeback, and even after Mutant Monster sold badly we were able to put together a new deal and stay alive a little while longer. But not for long. The 18th issue was already on the presses with a cover story on the Ramones movie, Rock 'N' Roll High School. Then the owner of the printing company walked into his shop one day, saw Punk magazine on his presses, and said, "I'm not going to print this bunch of shit!" And that killed us. That was the final nail in the coffin. By that time, we didn't have the money to sue him. I tried a lot of things to bring it back: A Nick Detroit movie with HBO (the producer was fired before we could sign a deal), a French edition of Punk (Customs kept sending the material back to us, it was refused at the border), a filmbook with the D.O.A. movie (the live Sex Pistols documentary which was a financial disaster).

MRR: Why don't you make a new Punk?, Something in the same style, a new magazine (or fanzine) with identical cool afflitude. Punk rock (and music in general):

JH: Nowadays, to start a magazine, you need to have around 20 million dollars to do things right. I don't have that kind of money. Also, in the end, I was not interested in Punk anymore. Too many problems, too much pain, too little pleasure. I really soured on the whole music business once I went through everything. I don't want to go back. Legs McNeil and I tried to produce a Punk like magazine a few years ago called Nerve. The magazine itself was what Legs wanted to do editorially. No John Holmstrom cartoons or wacky humor. But some of the spirit was there, stuff like Graffiti Contests and a rock 'n' roll attitude. It bombed. Sold terribly. Just awful. We Lost thousands and thousands. So we had to pull the plug. Actually, I am working on a Web site with this guy Chris Yonts, a websmith who loved Punk magazine, and he is trying to talk me into putting a new Punk on the Web. Maybe some day.



L I T R O M

THE FOLLOWING IS AN INTERVIEW BY NAXO OF SUBURBIO FANZINE IN

PUNK ROCK AND MUSIC IN GENERAL...

MRR: What was the first and real meaning of the punk attitude?

JH: In early 1976 I wrote "Punk rock: any kid can pick up a guitar and become a rock 'n' roll star despite or because of his lack of ability, talent, intelligence, limitations, and/or potential, and usually does so out of frustration, hostility a lot of nerve and a need for ego fulfillment."

This quote was repeated in more newspapers and magazines than anything else we ever said or did, it became the definition of punk. And it pretty well sums up the D.I.Y. movement, which I think is the best thing going.

MRR: Do you still like punk rock? Do you like present-day punk bands? (the Epitaph ones or Green Day) How do you think Punk Rock has evolved?

JH: I followed punk rock a little bit over the years, through the early 1980s hardcore scene, and the fusion of punk with other music (like hiphop and metal) later on, and then through the revival. I have a teenage nephew named Matthew Shumate who is totally into it, he is in a few bands, and he has been catching me up on things a bit. My favorite punk rock group is Murphy's Law. Jimmy is a great guy, and so are the other guys in the band. They played the HIGH TIMES Christmas party a few years ago and totally blew everyone away. I still listen to punk rock, but I mostly listen to the early stuff that inspired me to start PUNK: The Stooges, the Velvet Underground, Nico, even Jimi Hendrix. But my nephew has me listening to The Queers, Bad Religion, and lots of obscure stuff.

MRR: What do you think about bands like The Exploited (the mohawk fashion)? And about the anarchist and political punk bands?

JH: It always seemed to me that the more political a band was, the less interesting it was, even in the 1960s. Although once in a while a political band does some good music, it's usually the bands that protest life on a more primal level that have the most to say through their music. And the same can be said for fashion. The more interested they are in how they dress, the less interested they tend to be in their music. The weirdest thing is that so many bands seem to be trying to "fit in." They are trying to be the proper punks. Fuck that. In 1976 we were trying Not to fit in. We were trying to be as far out and crazy and unfashionable and ugly as possible. that's the roots of punk, so why would anyone try to act or dress or sound like you are expected to?

MRR: What do you think about the newest work of people like Lou Reed, Patti Smith, Richard Hell, etc.?

JH: I honestly haven't kept up on most of it. I'm still trying to catch up on what we did back then! But what little I get to see and hear sounds okay. Although I did read Richard Hell's book... Since it was not totally fictional. Roberta Bayley, who went on a cross-country road trip with Richard Hell in the early 19806, told me enough about it that I wanted to see how much was true and how much was made up.

MRR: And what do you think about the reunification of the Dictators, Blondie or Sex Pistols?

JH: I did see Chris Stein and Debbie Harry in a club the other night and they totally kicked ass. They were much better than they were with Blondie behind them. Apparently there are legal difficulties with their reunion. The Dictators also played that night. They totally disappointed me because they did absolutely nothing from their first album. And I saw the reformed Sex Pistols at Roseland when they came through. They were the biggest disappointment of all. The worst thing was that no one, except the few of us who had seen the real Sex Pistols, knew what they were missing. The audience thought they were watching the real Sex Pistols!

MRR: Did you follow the Ramones career until the end? Do you like the last records (Mondo Bizarro, Acid Eaters, Adios, Amigos) they made?

JH: I listened to all the records. I didn't see them live. They didn't seem interested any more, so I didn't see why I should be. The records were all right, but I always thought that once Tommy Ramone left the band, they lost the heart and soul of the group. He was the only one who both understood what they should sound like and wanted to take chances and add a new dimension to their sound .

MRR: You are the author of a historical record cover, the "Road to Ruin" LP by the Ramones. Another cover you made was for Artless (in a split lp with GG Allin). Do you have any anecdotes about them?

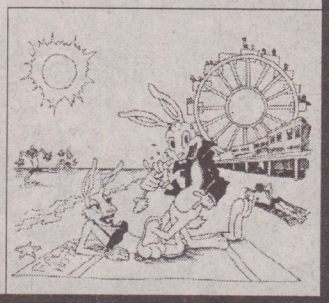
JH: Well, the original design for Road to Ruin was sent in by a fan of theirs. He gave them the drawing backstage at a concert or something and they liked it, but they wanted to remove these lobster claws that were poking out of the speakers and stuff, plus make the Ramones look more like the Ramones. They searched around for other people to do it, and asked me if I knew anyone. I thought Wally Wood would have done a great job with it, but he wasn't interested, so they asked his apprentices, but they kept completely reinterpreting the thing. They would draw the whole idea from another perspective, or add something to it that the Ramones didn't ask for. All the Ramones wanted was someone to improve the basic design. Finally, out of desperation, they asked me to do it. And they needed it over the weekend or something. So I busted my ass and did it exactly as they wanted. The one thing I wanted to know before I took the job was if the kid who did the original drawing was being taken care of. "Don't worry," one of their managers assured me, "We will take good care of him. He will be thrilled his drawing is being used." Well, a fe,w months later the kid writes a letter to Sounds magazine, accusing me of ripping off his drawing and never paying him any money for it. So, go figure. You do a favor for someone and then... As far as the Artless cover, I am not sure if I have even seen it. Mykel Board asked me to do that. What he wanted to do was have the drawing etched into vinyl, so instead of a picture disc it would be this thing that would totally destroy the stereo if anyone tried to listen to it. That sounded good to me. That and his promise that it would be the most offensive record ever made. And I didn't know G.G. Allin had anything to do with it. I did a few other record covers, like "Big Fun" for the Toasters and "Gorilla Rock" for U.S. Ape, who later joined the Washington Squares. The best-known cover I've done besides the Ramones was "The Best of Times" by Murphy's Law.

MRR: When punk became a fashion in 1977 what was your impression

JH: I absolutely hated it. To me it was everything punk was not supposed to be.

MRR: What do you think about the present-day electronic music? The Prodigy, Chemical Brothers?

JH: I have a Prodigy cd that has some good songs on it. I like that



Bagge, Chester Brown, etc.? Do you think they are real underground?
JH: I like what Peter Bagge, the Hernandez Brothers and Daniel Clowes have done. But my favorite of the Fantagraphics stuff was always Dennis Eichhorn's Real Life Funnies. That was a great comic book. He has lived a very interesting life. He even did a comic strip about writing for Punk magazine, which was 100% true. He wrote a few things for us. And the strangest things about his comic strips are that you find it hard to believe this guy did so many weird things in his life. I also like Dennis Worden's Stickboy a lot. That is some genius writing.
MRR: Tell us something about your only-comics magazine, Comical Funnies.
JH: Peter Bagge wanted to meet me for some reason and he asked me how I published Punk. I said, "It's simple. You get some pages together, go to the printer, pay them a few hundred bucks, and get a few thousand copies of a magazine back." He had trouble grasping this concept, and I started to get impatient. The conversation degenerated from there, and somehow I berated him onto putting up $200. I said I would put up the other half, and I said , "Watch this, people will read this comic book. It will get a reaction. And you will become a cartoonist after it's published." Well, I was right. Peter got a lot more out of Comical Funnies than I ever did. He went on to edit Weirdo with Robert Crumb and publish Neat Stuff

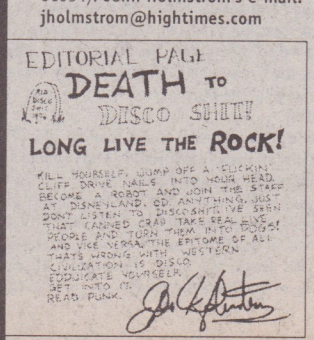
present-day film?
JH: I always liked movies. Especially big-budget action movies. My favorite of all time is "Road Warrior." Not too many that have come out lately that I really liked. The last great movie I saw was "Face Off." I also like a lot of the silent movies. They seem like they come from another world. For instance, I have this weird video called "Aelita, Queen of Mars." I believe it was made in the Soviet Union around 1920. And it is the weirdest looking thing I have ever seen.
MRR: Did you like the new Godzilla movie?
JH: I did enjoy it as a warped "Monster's Guide to New York.". They dumped all the fish in the street a few blocks from here, and the scenes in Madison Square Garden were amusing in a way. But the monster itself was terrible. Ugly and silly looking .
MRR: A different question. Do you like computer games? What titles?
JH: I love computer games. I am a hopeless addict. I would have produced a lot more artwork in my life if it wasn't for the games. I have an Amiga computer and mostly enjoy the "god" games: Populous, Civilization, Colonization. But I also enjoy shoot-em-ups, arcade games, and others.
MRR: Do you think that the do it yourself attitude is valid today?
JH: Absolutely.

SPAIN (SUBURBIO FANZINE C/ FELIPE DE PAZ, 9, 40 4A 08028 BARCELONA (SPAIN) E-MAIL: NAXO@SEXOLE.COM)

song "Breathe." It was used as entrance music by a pro-wrestler to interesting effect. I haven't heard the Chemical Brothers. I have listened to some other techno. "It has a good beat, I can dance to it." I like the idea of techno, I don't always like the execution. There is lots of music I can't stand. The "Swing" revival is currently the thinig I hate most in the world. I also can't stand all those horrible love songs they play on the radio. But this is the stuff that sells well, so what do I know? If that stuff is the most popular now, maybe the whole problem with PUNK magazine was that so few people in America have any brains.
MRR: What kind of music you listen today?
JH: My hobby with music nowadays is to find the most offensive music possible. But I find that this is often the music that wasn't meant to be offensive. Or doesn't try too hard to be offensive. And the stuff that can be funny. Not the outright racist or hate music, but the stuff that tries to be hip and fails.
COMICS:
MRR: Who are your favorite cartoonists?
JH: Of all time? Steve Ditko, who drew The Amazing Spiderman in the early 1960s, is my all-time favorite. But there are hundreds more: Robert Crumb, Harvey Kurtzman, Don Martin, ~ack Kirby, Tex Avery, Jay Lynch, Will Eisner, Vaughn Bode, Gilbert Shelton, Albrecht Durer, E.C. Segar, the Fleischer Brothers, Michaelangelo, Hanna Barbera, etc.
MRR: What kind of comic books do you read today?
JH: Absolutely none. Sad to say. Actually, I liked the stuff you sent me that you did. It seemed to have some kind of manic energy. And once in a while I'll read a comic strip I like. But no one is producing anything that keeps my interest. Actually, there are a few comic strips I like in the newspapers. My current favorite is called Robotman. It started out as this absolutely horrible comic strip that was only published to promote a toy. But the guy who's doing it now introduced a cartoonist character and is doing some of the most interesting things I have ever seen. And I like the writing in Dilbert, which is about life in a corporate office. That might be because I work in an office, of course.
MRR: What do you think about authors like Peter

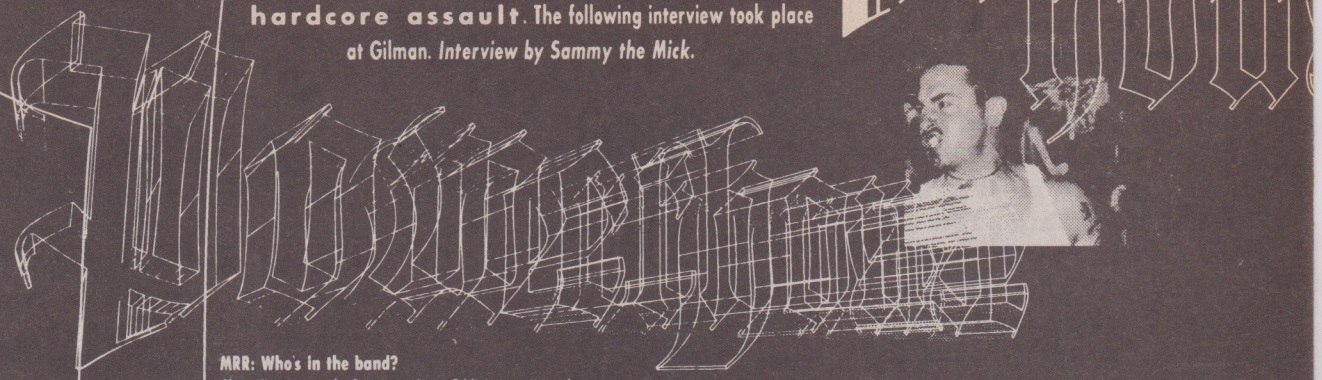
and Hate.
MRR: And about your relation with the great Harvey Kurtzman? What do think about the actual Mad magazine?.
JH: I think Harvey is one of the greatest cartoonists who ever lived. He inspired and encouraged more people to become cartoonists than anyone else who ever lived. Look at just the top few: Robert Crumb, Gilbert Shelton, Terry Gilliam. And there are so many more. Harvey did more for my career than anyone else. I've tried to pay him back by helping other people out over the years. I haven't had nearly the success he had but at least I tried, and I have helped a lot of people get their work published.
MRR: When will return to the comic field?, Any projects?.We want to know!
JH: Like everyone else in the world, I am setting up a web site. So far I have three names: bosko.org, bosko.net and johnholmstrom.com. I will be putting some of my older work on there and someday, I hope, some new stuff.
A LITTLE BIT MORE...
MRR: Did you see the Mary Harron movie "I Shot Andy Warhol"?
JH: I saw it and thought it was good. Very punk in its way. Very angry towards men and the elitism of the Warhol scene. And not at all worshipful of the New York scene, which I liked a lot. I was very proud of Mary, she certainly kicked ass! I believe she actually did her first professional writing for Punk magazine. She took over the Ramones article when I ran into Lou Reed that night for our very first issue, and outside of Legs McNeil, was the first person to be given an assignment for Punk.
MRR: Did you read the Legs McNeil & Gillian McCain book Please, Kill me?,
~H: I read some parts of it, couldn't get through the whole thing.
MRR: What do you think about it?.
~11: I'll just say I thought it was a very dishonest book. It didn't really describe what it was like back then. It tended to focus too much on the drugs and the more sleazy aspects of the scene. But I suppose that's what people want to read nowadays.
MRR: Do you like movies? What kind of movies? Any

MRR: Tell us something about being old.
JH: Well, it sucks. It's better to be young. But at least I'm not dead. And I don't usually feel all that old. In 30 years, we might have the choice to live forever by downloading our memory banks into living computers. At one time, that idea appealed to me. Now, I am not so sure. But that sure kills any worry about being middle-aged if there's an alternative like that!
MRR: What kind of magazines were Stop! and Nerve?
JH: Stop! I am still proud of. It was a prototype fanzine, and covered comedy and offbeat culture and published lots of cool comics. Nerve was Legs McNeil's idea of what a magazine should be. I actually was not too fond of it. I thought it was too sleazy, gossipy and bitchy. Worst of all there weren't any good comic strips. But that was Leg's thing.
MRR: Future projects and say what you want.
JH: I feel like I have been learning a lot working at High Times. Overall it's been enjoyable. We're trying to end the drug war in America. I won't get into a long-winded speech here about it, I'll just say come to our web site: www.hightimes.com. And to all the who people ask me, "Why don't you go back to doing comics?" I say, "Visit my web site." If enough people visit and send money, maybe I'll go back to cartooning. Also, if you would like to, please buy the Punk magazine book. It's available at the High Times web site (www.hightimes.com and then in the "books" section of the store), or send US$24.95 to: Trans High Products, PO Box 621, Mt. Morris, IL 61054). **John Holmstrom's e-mail: jholmstrom@hightimes.com**



Powerhouse

Five years ago, Powerhouse set out to revive the Bay Area hardcore scene. They've done just that, and now they're gearing up to conquer the world with their overwhelming **hardcore assault**. The following interview took place at Gilman. *Interview by Sammy the Mick.*



MRR: Who's in the band?

Chris: I'm on vocals. Ernie's on bass. Eddie's on guitar. Jay was on drums, but he recently left the band. Now we've got Kid from Naked Aggression.

MRR: Why did Jay leave the band?

Chris: Jay has a six year-old son and his ex wasn't exactly handling things the best that she could. Jay felt it was necessary to move his son to a better school and get him in a better school, so he had to get a job that paid some real money. He realized that he needed to take control. I think it's really honorable that he did it. That's his family. He's gotta be a part of his son's life.

MRR: Is there a philosophy behind the band?

Chris: No, not really. More than anything, our philosophy is be real with your friends. They're all you've got. That's the biggest thing with us. Always look out for each other.

MRR: What's the OBHC crew? There are a lot of rumors.

Chris: When we first started doing our type of hardcore, we weren't exactly accepted. There wasn't an East Bay hardcore scene, but we really didn't feel accepted. We wanted to put something down for Oakland. It was like, what kind of hardcore are we playing? Oakland, that's the brand of hardcore we play. It started like that. Then a bunch of our boys got it as a tattoo. Those were the people that supported us, saying this is the scene we support. It is exclusively our friends that have the tattoo, but it's not a gang or anything. It's more a sign of respect, showing that you're down for your friends.

MRR: Is it hard to play traditional hardcore in these metal days?

Chris: Yeah. It can be. I grew up on hardcore, but before I even got into hardcore I was into metal. I started off listening to thrash, but I like hardcore a lot more. But yes, it does get hard to do it because a lot of kids dis it. I don't know. I guess it's not heavy enough for them. I don't know what it is about (traditional hardcore) that they don't like. We do it cause that's what we like to play. If they don't like it, whatever, what can we do?

MRR: Favorite bands to play with?

Chris: Skarhead, those are our boys. When they were Crown of Thorns they were great. Now that they're Skarhead, they're great. Madball, of course. We did a tour with Agnostic Front. That was a lot of fun. Maximum Penalty. The Hoods are fun to tour with. Second Coming's fun to tour with. Link 80 even. We had a good time with Link 80. We can have a good time with any band. 25TALIFE, of course. Like when we tour with 25TALIFE and Skarhead, we're really bummed out when they leave because we have that good of a time. It's that much fun.

MRR: Is there a favorite show you've played?

Chris: Fuck, I don't even know. We've had a lot of great shows. When we played the Wetlands in New York with Madball and 25TALIFE and Indecision. That was the first time in ten years that Agnostic Front got up and played a set. That's pretty awesome to be able to say we were a part of that show.

MRR: You're a sxe guy with non-sxe band members. Is that ever a problem?

Chris: No. I come from that school. I'm a fuck-up at heart. It's just that I've been forced into circumstances where I've got to walk the straight and narrow. My troubled days are over, but I still love the insanity. I watch it now instead of being a part of it. I would never change the rest of my band. It's cool to have a balance like that. To have that mutual respect, where everyone can do their own thing. That's what's great about us, it shows that we are friends. Although our lifestyles are different, we're still friends. Being friends comes first, not how you choose to live your life.

MRR: Your thoughts on women in hardcore?

Chris: I love it. I wish there were more girls in hardcore. I like seeing girls dancing at shows. There's always one girl who dances real hard and can fuck guys up. I love that. I think that's great. It's nice not to just have a sausage party when you go to a show.

MRR: What about religion in hardcore?

Chris: I'm not too crazy about religion myself, I've had my own bad experiences with it.But if that's someone's choice, that's their thing. It's just like being sxe. I just ask that you don't try to push it on me. That's not what I'm looking for in a song.

MRR: Powerhouse gets a lot of negative and basically unfounded press about violence at their shows.

Chris: I don't think anyone wants fights at shows. It pretty much ruins the vibe. I honestly don't want to see it. Sometimes it happens, but our band doesn't wanna see it. You get these people who are just too stupid and can't control their tongues or hands. It's a matter of respect for the band that's playing.

MRR: There's an official OBHC taco truck. What makes it different from every other taco truck on East 14th?

Chris: It's the best, of course.

MRR: The hardcore scene has always been good about racial unity, but the majority of the scene is white kids. Powerhouse adamantly promotes its Mexican heritage. Is it ever hard to do that in the scene?

Chris: I'm not actually Latino. Ernie and Eddie are. You know what it is, when I first moved here, it was all the Latinos that welcomed me with open arms. Everyone I worked with, everyone I hung out with.

MRR: Best and worst aspect of the scene right now?

Chris: The best? For me, it's the sense of family I get. I know who my real friends are. I also think the scene for the most part right now is pretty positive. There's a good vibe. The worst thing? The internet!!! Kids get on the fuckin' computer and start gossiping. Really ridiculous rumors get started. It's just retarded. Computers are cool for allowing people to get a lot of information, but you don't need to talk shit on it. Use it for what it's good for. There's enough gossip as it is, it just gets worse when you can incorporate 49 other states into it.

MRR: Raybeez, a hardcore legend, and Nick Traina, a friend of yours, both passed away this year. Any comments?

Chris: I met Raybeez a few times, I'm not gonna lie and say I knew the guy. He was a really nice guy. Warzone had a lot of great songs and Raybeez had a lot of great things to say. For that, we lost someone great. I got to know Nick over a long period of time. Someone that young who went out the way he did, it's really sad. I wish I could have said something to him that would have made a difference. I knew he had some issues or whatever, but I never knew to what extent. The way I always saw it was that when someone's ready to get their act together, they will. It's just sad 'cause he was a talented person, he was smart, he wrote great songs, he was charismatic. He was only nineteen, you know? That's fuckin' sad. I was blown away when I saw all the kids at his funeral. Everyone was crying. It was really sad. No mother should see her child die. I feel really bad for Danielle, and for his whole family. A lot people wanna talk shit, but they can't even understand where he was at. It just a shame.

MRR: Future releases?

Chris: We've got new full-length coming out, we record for that in January. Our seven inch is being re-released as a cdep with two new songs. We have splits coming out in a few weeks. One is with Ensign. The other is with this band called Numb from Japan. We're also doing a Warzone tribute comp.

MRR: Final comments?

Chris: Umm...nope.

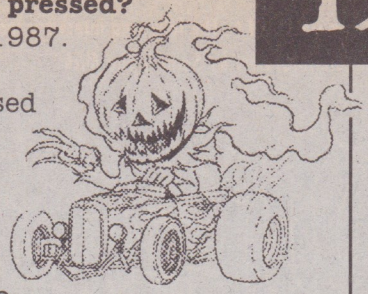
Black Pump

Hundreds of independent record labels are started every year by bands who don't fit into the meat-grinding major label music industry. The bands who simply refuse to turn their art into bland, blind, bullshit. However, most of these labels fold within a few years. Or the bands simply break up. The Fiendz' self-owned and operated label: Black Pumpkin Records, is one of the few who have succeeded–for over a decade–on their own terms. I recently spoke with one of the original founders, drummer Joe Darone at Coney Island High in New York City. Interview by Sue Xi'an.

MRR: What made you want to start a record label?
BP: Actually, at first we just wanted to be a band. But in the late 80's, nobody was interested in releasing Punk records so we kinda had to start it out of necessity. We knew it could be done, our heroes were bands like The Misfits, and Black Flag who had done it all themselves. So we just kinda styled the label after what they had done.

MRR: What was the first release on Black Pumpkin?
BP: It was the Fiendz' "Runaway with Me" seven inch.

MRR: What year was that and how many were pressed?
BP: 1987. We pressed



1,000.

MRR: Was it ever repressed?
BP: No, but that single along with the other Fiendz singles and the first full-length are all available on the "We're The Fiendz" CD.

MRR: No more vinyl?
BP: All the original pressings were done on vinyl, but it's hard to do these days. It's actually more expensive than CD's and much harder to get distributed. I tell ya, those old Fiendz 7"s go for like $50. at Bleeker Bob's or on the internet.

MRR: How many people are involved with Black Pumpkin today?
BP: Let's see...there's several partners plus other part-time employees. All the bands work at the label too. Everybody helps out with everybody else's agenda.

MRR: How is the studio, Big Blue Meenie involved with it?
BP: We actually came in to record at Big Blue with The Fiendz in '93. We hit it off really well with everyone there, Tim especially liked what we were up to with the music and they had toyed around with the idea of doing an in-house label in the past, so it was - in the beginning it was very loose but it, the progression of it went very naturally. We started in a house, after we outgrew that, we got some space. Without Big Blue's support, it never could have gotten to this level. We're able to make the records in house, do the album covers ourselves. We do everything, make our own shirts...we even do distribution. Completely D.I.Y.

"In the late 80's, nobody was interested in releasing Punk records so we kinda had to start it out of necessity."

MRR: I noticed you distribute a lot of bands who are not signed to the label.
BP: Yes! There's so many good bands who we want to work with, but we can't afford to release them all, so we set up a distro arm to help get stuff out there.

MRR: How does a band go about getting distribution from you?
BP: Send a copy of your music attention to Ted at Black Pumpkin Distro PO Box 4377, River Edge, NJ. 07661 USA. But we won't take just anythi
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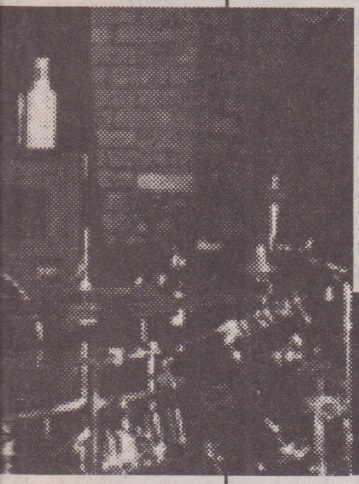

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don't see why you shouldn't have a variety of sounds on your label. The Despised have an OI! influence there, Anger have a neo-DK's vibe, Demonspeed sound like a heavy, swing version of the Misfits, and although Flatus and Fiendz are pretty much Pop-punk bands, they're even at opposite ends of the spectrum. It's all Punk to me because the attitude is the same: We're gonna do whatever the fuck we want. Fuck rules. Rules are not Punk Rock. Rules are for gym teachers and executives. I hate when labels have 20 bands that look and sound identical. What's the point of that?

MRR: Some kids are so closed-minded. Like if you don't color your hair with MANIC PANIC™ and pierce your face, you can't have anything legitimate to say.

BP: Exactly. The kids who were the Jocks and Guidos in my high school are now the ones going around with the new 'punk' fashion. The kids who can't think for themselves. Fuck them! They still don't get it and they never will. To them, it's their new way to get laid. It's their new superficial fad to fill up their pointless little lives. Next year it'll be something else. No clue what kind of heritage this music has. No idea what Maximum RocknRoll is.

MRR: What are your favorite up and coming bands?

BP: I was just on tour with The Fiendz and saw a lot of great bands. Ben Grimm from Green Bay. Fun Size from Richmond. Watson One Shirt from Oregon. Jolly from California. Lolita # 18 from Japan. We played with Apocalypse Hoboken tonight. There's good local bands coming out too: Factoids, Subcommittee, Despised, Drop Zone, Death Before Disco.

MRR: Was that the guy from Less Than Jake I saw you talking to?

BP: Yeah! He had a couple days off from tour and said he came to see us.

MRR: Do kids ever come up to you and say that you influenced them?

BP: That actually happened quite a bit on this last tour. This one kid told me our show with Down By Law in Kansas like 5 years ago was the first punk show he ever saw. Somebody else said he learned to play guitar by listening to our records.

MRR: How was it playing with Peter and The Test Tube Babies at Fireside?

BP: He's a really nice guy actually. The crowd went ballistic. Wall to wall mowhawks and skinhead girls.

MRR: You do all the artwork for the label?

BP: Yes, I also do a lot of freelance stuff. I just did the new Agnostic Front album and seven inch plus their tour posters and shirts.

MRR: What's in the future for you guys? Will you be around another 10 years?

BP: Yes definitely. The news is we're moving the whole operation into one location. Big Blue Meenie, Black Pumpkin, Zeckle Graphics...it's all gonna be in one building in Jersey City. It's gonna be sick. There's really gonna be nothing like it anywhere.

MRR: What advice would you give bands who are just starting out?

BP: Be persistent. Don't make compromises for any reason. Life's too short to put out crap. Help the scene and it will help you.

"Don't make compromises for any reason. Life's too short to put out crap. Help the scene and it will help you."

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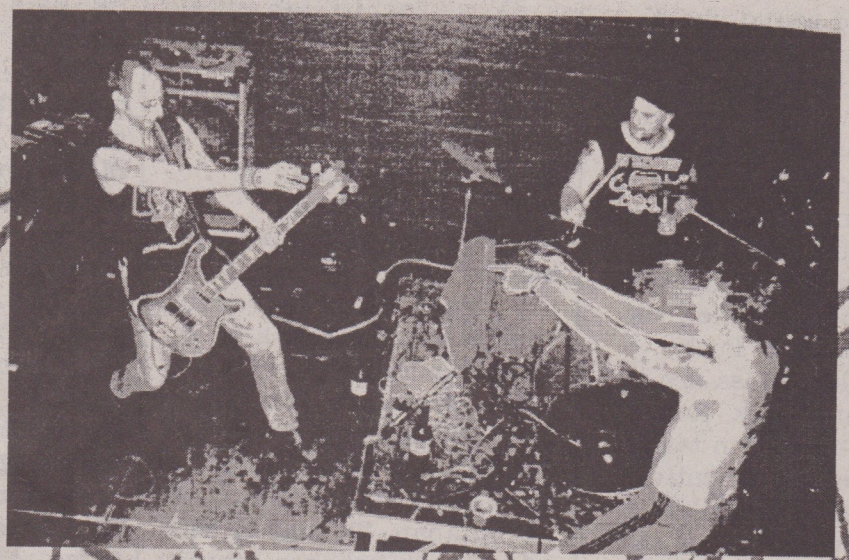
BREZHNEV

When I arrived to do this interview I found the guys in a serious mood. My timing was probably bad, it was early afternoon in the middle of the band's (or rather guitarist Ola Carbona's) summer break. Fortunately I had seen the band live and had been blown away by the intensity and speed of their 'in your face' punk combined with a funny, unpretentious show that got people going. So I waded in unperturbed. Interview by Axel Scaggit. Photos by Sylvia Kalliski and Dani.



MRR: You guys are old, overweight, undernourished and still cranking out rippin' hardcore after 10 years - why?

Øeb (drummer): I don't know!

Dogshit (singer): Yeah, Motör, why you still doing this when other bands have softened up or quit over the years?

Motör (bass): What other bands?

Øeb: There are other bands?

Motör: I don't know. The only thing we wanted to do was play our own music, music we liked ourselves. When we started playing punk rock there were not many bands in Amsterdam playing real punk/hardcore. It was all fusion with metal or funk or even worse...

Øeb: And we did that, too.

Motör: We couldn't play funk, man! You at least couldn't play funk.

Øeb: You did!

MRR: What's kept the band going all this time, ten years?

Øeb: OLA!

MRR: A guitar player?

Motör: The search for success, that's kept us going.

Dogshit: That's a joke right?

Motör: No, it's the horrible truth.

MRR: But what kind of success would you be looking for?

Motör: That's the problem, we've seen other bands have some kind of success, but we're not sure it's the kind we want.

MRR: You guys agree with that?

Øeb: No way!

Dogshit: We're just doing it for a laugh.

Øeb: Yeah, and the free beer!

MRR: Right-o, so in November the *Brezhnev Decade* tribute CD is coming out. What's it all about?

Motör: We had this idea 'cause we've been going for ten years that it'd be cool to do something, but we didn't want to do the same old "best of" bullshit so we asked a bunch of bands we know if they wanted to cover a song of ours. Mostly punk bands, but some other types of bands like the reggae band Yawp! What's cool is most bands have done their own interpretation of one of our songs and that's completely different than your standard "Best of" compilation.

MRR: So you guys got all the best punk bands in Europe in on this thing then?

Motör: Now it's more bands that we've played with over the years or we think are real cool or...ah....

Øeb: Actually there are mostly Amsterdam bands on the record.

Motör: That's not true!

Øeb: Yeah. Bambix isn't from Amsterdam.

Motör: Smut aren't Amsterdammers and then there's some German bands, possibly a Canadian band, and hopefully an American band.

Øeb: Canadian bands! (laughing about a no-show)

Motör: Of course most of the bands we know are in and around Amsterdam, but it's not just bands from here. Teenage Warning come from Groningen and...eh...but they're mostly bands that work like us or drink like us.

MRR: That's pretty cool that so many bands were into doing a cover. What does that say about you guys?

Øeb: They like us!

Dogshit: They think they can do our songs better than we can, the bastards!

MRR: Do you think over the last ten years that Brezhnev has influenced some bands in Amsterdam?

Motör: Ahh...duh...

Øeb: At least G.O.H.

Motör: One of the German bands, Die Poken, say they were inspired to start a band when they saw us play.

Dogshit: Who?

Øeb: Die Poken.

Motör: I don't know if that's true, it might just be some ass kissing to get on the CD, but if it's true...

Dogshit: Maybe they figured if we could do it they could do it, too!

Motör: Yeah, but that's a good thing, that's okay, that's like, that's how bands can influence people, give them the idea to do it, too.

Dogshit: That's what it's all about.

Motör: Or if you get people to want to do it.

Dogshit: Are we talking about the same thing here?

MRR: So what are the best and the worst

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things about being a punk band from Amsterdam, compared with somewhere else?
Motör: That's easy, the best thing is that you're living in Amsterdam! Amsterdam is still the most important town for music in Holland. Most of the important gigs are here, most of the people who are working with record companies or radio are here in Amsterdam. On a larger scale, Amsterdam in Europe is not so big. It's a small city and there's not so much happening internationally, so if you really want to make it outside of Holland, it's not the best place.
Dogshit: Amsterdam is the Promised Land- it's Disneydam! But I sometimes think the easy life here is sort of a disadvantage for the bands here compared to bands in America or Canada, because conditions here are really good compared to like the rest of the world and a lot of bands aren't as hungry here as in

places where punks tend to suffer a bit more. Good punk rock comes out of anger and frustration. My friends back in Vancouver have to play on really shitty old gear that dies 10 times a show. Stuff like that.
MRR: You guys play a lot in former East Germany. What about the punks out there, is the scene a lot different than the punk scene in old West Germany or Western Europe?
Dogshit: The German scene is great!
Motör: This is a typical question for our drummer Øeb!
Dogshit: Hey Øbbie, come on down!
Øeb: Of course they're different, it's more real.
Dogshit: It's more punk.
Øeb: It's more real old punk.
Motör: We hear a lot of stories of fights between the left and sick fascist cunts but from our experience in the last couple of years we've never seen any of these fascists causing trouble at our shows but it happens, we've been lucky so far. In Magdenburg a week after we played Nazis beat a guy to death.
Dogshit: Fascists are a problem all over Europe, but because of the poverty and unemployment since the fall of the wall it's a lot more serious in Eastern Europe.
MRR: So hardcore punk bands from Western Europe have not really been going to Eastern Europe that long, eh? When did it start that bands from say Amsterdam could go there and play?
Motör: Since the fall of the Berlin Wall it's much easier. Before that, especially if your're not in a rock 'n roll band that's playing by the official rules, it was impossible to go there. Now it's possible for every punk band that wants to go there. But there's not a lot of money to pay the bands. There were big rock bands that were playing for the same money we did.
Øeb: Yeah, like 2 bucks.
Motör: Yeah, okay, but especially in the beginning there was a really good crowd.
Dogshit: What I noticed talking to people out there is they didn't seem all overjoyed with the fall of the wall and all that. After a couple of years they were still poor and people are wondering if it was such a good idea.
Motör: The "alternative" scene and the punks already knew before the fall of the wall that not everything in the west is the best. In Eastern Europe, especially East Germany, there were some things that were done very well and most of those things have disappeared.
MRR: You guys just came back from 10 days in Germany and Switzerland and there were stories of people getting hit with pipes and band members jumping off of bridges, was everything all right out there?
Øeb: You'll have to ask Dogshit about that.
Dogshit: Hey, you were the guy hitting people with a pipe!
MRR: In Switzerland? That doesn't sound like the kinda place that would normally happen?
Øeb: It was only a skate punk so...
Dogshit: Fair game.
Øeb: And the other one was a crusty, so that's okay.
MRR: But in general the people in Switzerland were okay?
Øeb: Yeah, good crowds, too much drugs, friendly people...
MRR: Too much drugs?
Motör: No! Enough!
MRR: Drink and drug problems in the band?
Dogshit: Yeah, two of us don't do any!
MRR: Something must be going on, two of you guys are on the wagon for a while now, not really like your reputation for old style drunk punk?
Motör: Well... Brezhnev is a band...
Øeb: Careful here!
Motör: As a band we're not drinking or taking so many drugs these days. Some like it more than others.
MRR: Not always been like that, eh?
Motör: I can vaguely remember in the first 3 or 4 years all our practices ended up in a piss-up, but after a while it got more.... well, serious, or we just couldn't afford it. I don't know.
Dogshit: I just couldn't cut the hangovers anymore, sitting in a bus full of dickheads all day.
MRR: Getting back to the scene in Holland. Seein Red, NRA, Funeral Oration we've all heard of, but what are some of the up and coming Dutch punk bands we should watch out for?
Øeb: Funeral Analnation? Never heard of them.
Dogshit: Human Alert rules!
Øeb: G.O.H., Jill Frisky, Sober Response.
Dogshit: Vitamin X. These last couple are straight-edge bands.
Øeb: Yeah, but they're all young kids, they can't drink.
Dogshit: Says the old fart holding a Cola Lite.
MRR: Why is it that Brezhnev is more popular in Germany than in Holland?
Øeb: That's not true. It's more that we're on Vitamine Pillen Records, a label based in Germany.
Motör: For Germans, Holland is really near by, but they have a different taste in punk so you can get a band like Bambix that are quite unknown in Holland, but are really big in Germany.
Dogshit: And that's kinda weird.
Motör: That's one of the few good things about a United Europe, it's getting a lot easier to play in other countries if there's a scene there. Like Belgium, that's just down the road, but there's no scene there so

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we don't play there much.
MRR: You guys have a great live show....
Øeb: Except for our singer!
MRR: Do you really have that much fun up there?
Motör: Dogshit's soooooo great, man! Oooooh yeah! (snickering) He's sooooo fucking great!
Dogshit: Ha ha, Motör, no need to get petty. But really, if your're not having fun there's no point and you can't really expect people to get into it if your're not yourself.
MRR: The title track of your new CD is "North America Sucks." What's that all about?
Dogshit: That's a fuckin' stupid question, anybody with half a brain could figure that out. We've just had an American four-star general over here with Clinton's "War on Drugs Roadshow," spewing off about Holland's reckless drug policy while meanwhile back on the ranch Americans are patriotically offing themselves. That military cunt's mentality epitomizes why North America sucks. On the other hand, I've got real good friends back in Canada and the States but they all hate the culture there. I had to flee Canada, I couldn't handle it anymore.
MRR: Do you guys have any plans to go to the States or Canada?
Dogshit: It would be great to go and tour but it's pretty tough organizing it from here. We've been invited to a couple of places so if we get more people interested, who knows.
Motör: If people still want us after they hear North America Sucks.
MRR: After the first 8 years with the same line-up your singer walked, than you had another guy for only a month. A lotta bands would have just packed it in after that.
Motör: Yeah, after 8 years Heidi left.
Øeb: And right before a tour.
Motör: We weren't really on top or anything and we had a tour coming up so we had to do something. This guy, Twiggy Pop, he wanted to do it and he needed to get out of town for a while and get drunk every night. Unfortunately, two-thirds of the way through the tour he got kicked by a skinhead which laid him up for the rest of the shows. He was great, but at 47 years old maybe a little old for this sort of shit.
Øeb: So we got stuck with this Canadian guy (pointing at Dogshit).
Motör: We've been really lucky with all our singers and with Dogshit here the show has vastly improved.
MRR: Two of the more political songs on the new CD seem to have an anti-Israeli slant. Do you guys have a political stance as a band?
Dogshit: Yeah, that's kinda funny, 'cause some people interpret the one song, "Water Into Cash"as an anti-Jewish song which would be stupid 'cause Ola wrote that one and I think he himself is of Jewish descent, but it's really more a song criticizing the Israeli government and what they've created in Palestine. The other song, "Suicide Suit," is about how it must feel to be a suicide bomber, like what goes through your head on your way to work. But as a band we don't really have a common stance, being a group of individuals, but I think revolutionary socialism would be pretty cool! An idea whose time has definitely come.
Øeb: Some of us are more individuals that one individual!
MRR: You guys could be called the best kept secret in Dutch punk. What is the secret to your obscurity?
Øeb: How much more of this shit we gotta do?
Motör: That's a dirty question, but our music has never really been in fashion like pop-punk is and we're not pop-punk. When we started, punk was obscure and we've just kept it that way. In Europe, we're fairly well know in the underground scene, we even got a mail interview sent to us by some punks in Russia, who had heard some tapes, with like 50 or 60 questions about what food we like and stuff. It took me two days to answer them all.
Dogshit: But you don't eat so much.
Motör: Hey, I eat a lot for a hardcore vegetarian.
Dogshit: Do you want to know what we eat?
MRR: No.
Dogshit: Meat is murder, kids; tell your neighbor.
MRR: So now you got the compilation tribute CD coming out in November and you're going back to Germany in September for 8 shows or so. Anything else in the planning? New CD coming out?
Øeb: Wow, a new CD will be something like summer 1999.
MRR: Maybe a split single before then?
Motör: Depends on if we can get some money together.
Dogshit: And a good band to split with. We'd like to split with a happening band in North America so we can bring it out here through our label and they could do the same over there. So write us at:

Brezhnev
Postbus 57159
1040 BB AMSTERDAM
HOLLAND
Tel: 0031 20 66 50 825
Fax:0031 299 37 4035

MRR: Well I've had it, that's it.
Dogshit: You mean you're not goin' to ask us about our stupid names or who the fuck Brezhnev was?
MRR: Maybe next time....

When people talk about North New Jersey punk bands, almost inevitably Slappy will be mentioned. For four tumultuous and line-up-changing years, Slappy has been rocking the East Coast with their mix of in-your-face power chords and melancholy lyrics. Not only do they bring a strong old-school influence that you don't hear often these days, but they also have contributed a lot to the local community by creating a DIY space, Loki's Dungeon, and speaking out on important issues. Slappy is finally solid with its four members and plans a full onslaught. Behold! The almighty ones...Interview by Vanessa Daza.

MRR: So, where has Slappy been for the past few years?
Jay: Migrating between South Amboy and New Brunswick.
Darren: Trying to get over Spinal Tap syndrome.
Jay: We've gone through six drummers.
Darren: Four of which I've seen in a year. Like Mike...
Jay: Mike?
Darren: My cock!
Jay: We've been writing lots of songs and recording. Finally deciding not to waste time.

MRR: So, who's the drummer now?
Melvis: Justin "Boom-Boom" Krempecki.

MRR: Who else does what?
Darren: I play guitar and sing a little.
Melvis: What do you play, "Boom-Boom?"
Justin: I play the drums and sing whenever I have a microphone that works.
Jay: I play guitar, sing, and gain weight.
Melvis: I play bass guitar in this shit band.

MRR: How do you feel about the line-up on the new 7" in comparison with the last 7"?
Darren: It's the best work we ever did.
Jay: Actually, yes. This 7" and the stuff we do now is more like the sound that I had in my head.
Darren: It's not as punk as the last one.
Melvis: Shut up!
Jay: As far as this line-up is concerned, like when we got Darren, it was the desperately needed kick in the pants. He kinda resurrected us from near death.

MRR: How exactly would you describe your sound?
Melvis: That shitty pop-punk that everybody loves.
Darren: We've been asked this before and it's hard to describe it. We're not like happy pop-punk. We're actually pretty pathetic.
Melvis: We're basic rock n' roll.
Darren: I'd say we're four pathetic guys singing about how pathetic our lives are.
Melvis: So, we're emo?
Darren: No, we're not emo, 'cause we don't cry about it.
Jay: There's no crying in punk rock (laughter).

MRR: So, what are your major influences, would you say?
Darren: Don't say the fucking Queers! That's really hard to say. I don't have influences. When I write I try to be completely original.
Melvis: You say MxPx and God help you I'm ripping your nutsack off!
Justin: As far as my drumming style goes, I'd say Bill Stevenson.
Jay: I don't know.
Melvis: The Ramones, the Heartbreakers, the Dead Boys...'77 era New York-style punk.
Jay: What he said and Husker Du, Zappa, lots and lots of television, and wrestling.

MRR: What were your first releases called?
Jay: The first two 7"s were "Stupid Love Songs" and "In the Future Any Idiot Can be a Rock Star." We also have the "Melvis Chrome All-Stars" tape that we did for Shits and Giggles.

MRR: Aren't you supposed to be putting out a cd?
Darren: It's not happening now.
Jay: A certain place was supposed to do the pressing but turned out to be dorks. So, if you're going to press a cd, don't go to a particular place in Massachusetts. They sat on the DAT and the money for two months and refused to give it back.
Darren: But it's going to be released on my label.
Melvis: Yeah, a split between Maze Effect and Ever Reviled Records.

MRR: What else do you guys do besides band stuff?
Melvis: Smoke crack.
Jay: Engage in pedophilia. Darren and I both run individual labels as well. We also try to put on a lot of shows. Darren is also very politically activated...
Darren: Activated?
Jay: I'm no English major.

MRR: What kind of stuff do you do?
Darren: Uh...various things. A lot of things involving anarchist issues. We'll just leave it at that.

MRR: Do you guys have any political songs?
Darren: I don't think you should have political songs to a certain degree.

MRR: Why not?
Darren: Because it's bastardized by a lot of people in punk rock. I think you can talk about a lot of political things in a personal way and it's more effective. Instead of saying "fuck police brutality" (no bust on Anti-Flag), you can talk about a friend who got his ass kicked by the pigs, you know what I mean? In a system where everyone is just trying to survive, bringing it down to a personal level can be much better.
Jay: I think we're more political by example than many bands, just because instead of just talking about it, we do it. He's very political and does his thing. We have our own viewpoints. We live by example, and I think that just makes us political in and of itself. We don't just talk about it. We actually do what we say.
Justin: We don't talk out of our asses.
Darren: There are a lot of people who don't do what they say...or sing. There are a lot of bands that do say it and do back it up. Those bands are cool.
Melvis: It pisses me off because a lot of people do things because it has to do with the scene. Well, if you think about it, it's not about shit like that. You do it because you believe in it and act upon it.
Jay: Radical politics isn't a scene.

MRR: What do you think of the scene itself? You live in an area where there are a lot of political bands.
Jay: We don't get respect, because we play pop-punk.
Melvis: It's a clique.
Darren: Cliques don't mean anything in the end.
Melvis: It's a bunch of shit.
Darren: Well said. Next question...but wait, you said most bands in this area are political? They really aren't. It's only part of their imagery.
Melvis: It's seems as though people only believe in political issues because it's part of their scene. It's a bunch of shit.
Jay: It's like a football team. "Oh, I'm an anarchist or a communist."
Justin: Or straight-edge...
Jay: People who are something don't have to tell everyone who they are. They just do it.
Darren: It's dangerous to associate music with movements. It cheapens the movement. It makes it an image, a style, or fashion.
Jay: And why does it always have to be tied into a movement? Can't it just be fun? Like fat Elvis?

MRR: What's coming up for the band?
Darren: Tour!
Jay: Play lots of shows. That's how we win people over. Which is so cliche because you hear every band say that, from Poison to Black Flag.
Melvis: We try to put on a good show.
Jay: We have fun up there. If the audience sees that you're having fun, then they'll have fun. We play our best if there's two or 200 people.
Melvis: We were at the top of our game, and all that shit happened with the band. But now we're ready to build our way back up.
Jay: Darren is just so damn cute, we gotta have an audience. Darren and Melvis are the selling points of the band. They're the sexual epicenters.
Melvis: No one likes Justin because he just gets all hot and sweaty. He looks like he's gonna have an aneurysm.

MRR: Any closing remarks?
Jay: It's been a slice of heaven.
Melvis: Audi 5000 beeootch!

Contact Slappy through:
Maze Effect Records, PO Box 2223, Edison NJ 08818, or
Ever Reviled Records, PO Box 6072, Edison NJ 08818-6072. E-mail: UberSlappy@aol.com.

hi icki

smartbomb ca

With more and more punk groups these days sounding like Missing Persons and Fluted Mac rather than the Heartbreakers or Descendents, it's always refreshing to hear a fresh debut like the Smartbomb's dope new self-titled disc on Creative man. This group isn't really new but more of a punk supergroup of sorts featuring the Levine brothers formerly of Sacramento punk stalwarts Welt as well as three members of OC's late great punk heroes, Brown Lobster Tank. In fact, the Levine bros and bassist Guy Julian of Smartbomb ca also comprise OC's new punk heroes the Tank. But that's another story. We did manage to catch up with Matt, Ross, Guy, and Sean and ask 'em how they were able to make a disc that would make even Dave Smalley green with envy! Interview by Sean-Michael Yoder via fax with Ross Levine and Guy Julian.

MRR: What has become of Welt and how did you hook up with the guys from BLT/the Tank?
Ross: In late spring of '96 my brother Matt and I...umm? parted ways with the other Welt guys just after a tour we did of the Southwest. At our show in El Paso we played with Horace Pinker and they told us how one of them lived in Houston and the others lived in Chicago, or something like that. We really thought that it was weird but also pretty cool that they could pull it off. I guess it planted some sort of seed in our minds. Then on one of our last shows we played the Doll Hut in Anaheim. Our friend Guy, who played bass in BLT at the time, came out to the show and we all hung out. After that, we went home to Sacramento and thought that was it. But pretty much right when we got back, Matt and I parted ways with Welt. We wanted to keep playing, but we really wanted to make sure that anyone we played with was on the same level in terms of ideals and goals. Basically, we wanted to just play music, hopefully get someone to put it out, but not worry about or put pressure on ourselves to "make it." So, remembering Horace Pinker's situation, we called up Guy and asked him if he wanted to play with us. He said "sure" and Smartbomb ca was born. A few months later, we added another guitar player, Sean.

MRR: Is this a one-off project or can we expect more from the Smartbomb ca gang in the future? Guy: We definitely aren't looking at it as a one-off project. Right now things are going really well and we're having a lot of fun with it. The distance thing has made it tough at times, but everyone's really into it, so there's no end in sight. We have every intention of putting out a second, third, and fourth full-length record. Also, we've already done some more recording for a compilation coming out on Coolidge Records. We have three new songs on it. **MRR: Welt was on Dr. Dream and BLT on Dr. Strange. Why is this disc on Creative man? Any gossip, or was this strictly a money thing?** Ross: The main reason we decided to go with Creative man is that our friend Julie McKnight works there. She worked at Dr. Dream for most of the time that we were in Welt and we got to be good friends with her. Another big factor was that we already had all of the songs that would become our album recorded, so we had a lot of say in what the terms of the deal would be. I think the deal we got would be hard to say no to, when you consider that they basically were offering to put out our demo and we couldn't guarantee them we'd do much to promote it beyond saying, "we'll do our best." It also doesn't stop us from doing the Tank or any other projects we want to do. As far as the "money thing" goes, as you know, being in a band has no money in it. We all have jobs. If we were in this for the money we would have quit long ago.

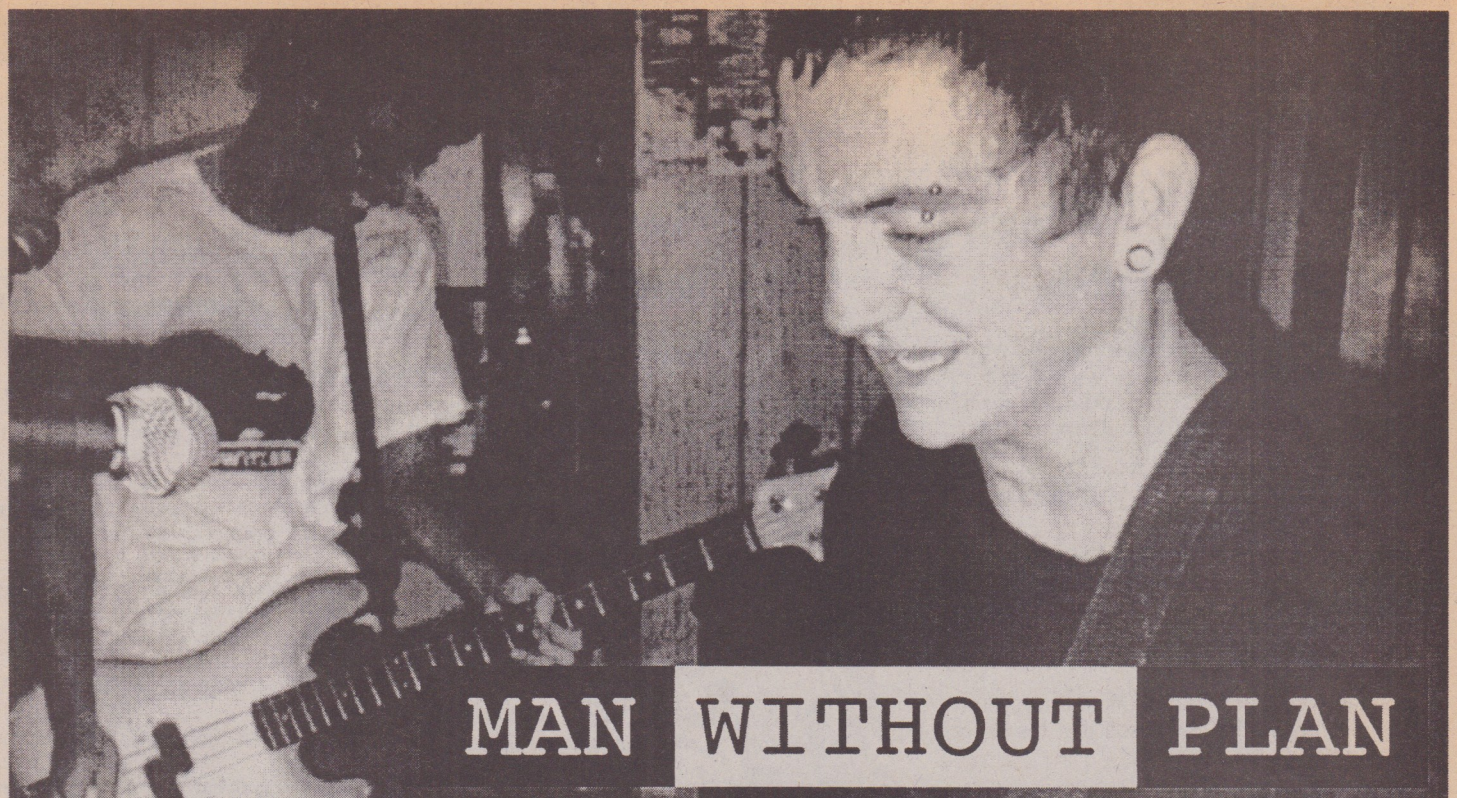
MRR: Which is better, Rancho Cordova or Citrus Heights?
Ross: They both have their finer qualities, but I'd have to say Rancho because I've got more friends from there that I can think of off the top of my head.

MRR: Do you ever get accused of being a punk supergroup due to the Welt/BLT thing?
Ross: Not yet. If anyone ever does and they're serious I'll be flattered, but I'd also think that they're smoking too much crack!

MRR: Some have compared your disc to the Descendents, while others say Down By Law with a pinch of Welt. Good comparison, or no?
Guy: While we're very flattered to be compared with the Descendent or Down By Law, it's really hard for us to say what other bands we sound like. It's hard to be objective about your music. This question is better left for others to answer. What we can say is who we're influenced by: Sicko, Zoinks, Dag Nasty, 7 Seconds, Descendents, and of course, Duran Duran...before they sold out.

MRR: How do you coordinate shows and record with half the band in Sac and the other half in OC?
Ross: It's tough at times, but where there's a will, there's a way, so we've made it work somehow. First off, we probably wouldn't be able to do it if it wasn't for Southwest Airlines. Usually how it works is, Guy flies up on Friday evening, we practice all weekend, then he flies back on Sunday night or Monday morning or whatever. We don't waste much time when we're together. Also, up until fairly recently, we were pretty much a recording project. We'd spend Saturday learning songs and Sunday recording them. We wouldn't write them from scratch. Being that our time together is so valuable, we'd all bring whatever ideas we had to the table pretty developed and pretty much show each other our songs. But now our focus has changed to trying to play some shows, because that's something we've really missed. And hopefully we will be playing tons of shows in the near future.

MRR: Nor Cal vs. SoCal-which is better?
Ross: Well, as a band we would like to refrain from giving a definitive answer to that question at this time because the answer could effect the working relationship between the members of the band. Clearly there is dissension in the ranks or we would all live in the same general location. That said, the unofficial poll results are as follows: one strong SoCal, two strong Nor Cal, and one undecided.



MAN WITHOUT PLAN

When I first heard of NY state's Man Without Plan, I received the album in an envelope along with the latest issue of "A Punk Kid Walks Into A Bar." The zine was excellent, but I thought the music was better. They play punk rock like it should be: hard, fast, and loud. I had a chance to talk with/e-mail the band about their feelings on life. I hope you enjoy it. Interview by Jack Ball.

Barclay: I play the guitar and the sing, and I'm 19.
Chris: I play the bass and sometimes sing. I'm 28 years old.
Pat: I'm 20 and I play the drums.
Chris: I'm a Cancer, I like water sports and men who aren't afraid to cry.
Barclay: You like cancer?
Chris: I *am* a Cancer.
Barclay: Oh, I was gonna say.

chrissy morris photo

MRR: Any other bands before this, and if so, what happened?
Barclay: I was in Cooler Than Ska, then I was in Howitzer with Pat, and then Howitzer broke up and now we're in Man Without Plan. This is the first band I've played guitar in, though. In Howitzer I played bass. Chris?
Chris: Um, I've been in a bunch of bands since I was a kid...the first real band that played shows or anything, was this.
Barclay: The first band that played shows?
Chris: No, the first band that I was *in* that actually played some shows.
Barclay: Oh.
Chris: I was a band called Uppercut from New York that's kind of old, and the last band before Man Without Plan was a band called Mind's Eye.
Pat: I was in FRP, then Howitzer, and then Man Without Plan, and I play in another band called Dementia 13.
Chris: Or "Thirdteen" if it's in California.
Barclay: The California spelling.
MRR: What is your favorite board game?
Barclay: I'm gonna go with Stratego. I'm into Connect Four, too.
Chris: My favorite boring game? The card game War. Oh, *board*, not boring.
Barclay: Didn't we have a joke about that? Someone playing War? Oh, the guys at the snack bar! That was the only game they knew how to play.
Chris: Oh yeah! I really like Clue, but when I was young I had this game called Chutes Away, that was one of my favorites, though it involved some kind of wind-up mechanism that I broke the day I got it, on Christmas. But for a favorite I would probably say Hungry Hungry Hippos, because there's no strategy other than smashing your fist against the lever in the back of the hippo as hard as you can.
Barclay: We should have a song called "Warming Up For Hungry Hungry Hippos."
Chris: Or a seven inch.
Pat: I guess Monopoly would be my favorite.
Barclay: Polygamy was actually my favorite board game. It was a smaller title, but I'm sure you followed it.
Chris: Off-track betting in the Himalayas? Smaller story, but I know you've been following it.
MRR: What about Rock 'Em Sock 'Em Robots, one of the coolest board games ever made?
Barclay: Well, considering the fact that that's not a board game, I don't know what to tell you. I guess it's an alright game, it's sort of along the lines of Hungry Hungry Hippos, where you have to press the button as fast as you can.
Chris: Yeah, Rock 'Em Sock 'Em Robots was cool, we had it when I was a kid.
Barclay: I've never played it, I don't think, actually.
Pat: Me either.
Chris: Seventies.
Barclay: I wasn't even alive in the seventies.
Chris: No, you weren't.

Barclay: Well, barely. I was born in '79.
Chris: I had one that was exactly like Rock 'Em Sock 'Em Robots, except it was, uh, Muhammad Ali and some other boxer.
Barclay: Muhammad who?
Chris: It was like the Thrilla in Manila game.
Barclay: The snooze in Santa Cruz?
Chris: I had one with Batman and Dr. Freeze.
Chris: That's kinda cool. Stretch Armstrong was cool. I froze him once, to see what would happen—all the jelly froze and I cut him open.
Barclay: Did he stretch?
Chris: Not after I cut him open.
Barclay: He no longer stretched.
MRR: When writing a song musically, who initiates it?
Barclay: That's me. And then we play it, and stuff. Well put, eh?
MRR: Are there lyrics first, and then music, or vice versa?
Barclay: As a matter of fact, there *are* music first, and then there *is* lyrics.
Pat: That's a fact.
Barclay: So it's not vice versa at all—oh wait no, it is vice versa, exactly.
MRR: Barclay, you also do A Punk Kid Walks Into a Bar Zine, how long have you been doing that?
Barclay: 1995 til now, which is...five years? Four years?
Chris: It's three years, if you're gonna say until now. It's 1998 right now.
Barclay: Well, in two months it'll turn four. Wow, I think I put in the new issue that it's been going for five years.
Chris: Smart.
Barclay: Yeah, whoops.
Chris: A little simple math would have saved you a lot of embarrassment.
Barclay: Not doing the zine would have saved me a lot of embarrassment.
Chris: And money.
Barclay: And time...
Chris: Friends...
Barclay: Paper...
Chris: Ink...
Barclay: Geez, what am I doing?

MAN W/OUT PLAN

MRR: Why do a zine?
Chris: Well, I don't think I'm gonna do one anymore, after that last question.
Barclay: I don't know. I really don't. I can't kill it.
MRR: Some people feel it's one of the best zines out there.
Barclay: No they don't.
MRR: How do you feel about that, do you try and say to yourself "ok, this next issue is going to be better than the last?"
Barclay: Um...yes, I guess I do. But it never is.
MRR: Do you read any others?
Pat: No.
Chris: Barclay's the big zine reader.
Barclay: Um, I don't know. *Go Metric*, uh, *Throwrug*, I'm sure some other ones but I forget what they are right now.
Chris: I read whatever ones Barclay gives me for free.
MRR: Does it help that you do the zine so that your band can play more shows, because doing the zine, you obviously get to meet people and stuff like that?
Barclay: Well, not many people like me, because of my zine.
Chris: Not many people like you because of YOU.
Barclay: That's true. But I'm reflected in my zine. So I guess that means it doesn't help. In fact, it hinders us. Should we mention the fact that we're cursed here? We've had, what, four, five clubs close within a week before we were gonna play there?
Pat: Yeah, it's ridiculous.
Barclay: A large amount of shows canceled. Well, not a large amount, but at least 50% of our total scheduled shows have been.
Chris: Let's talk about the parallel band theory.
Barclay: Yeah!
Chris: Or, just the parallel three guys.
Barclay: We have this theory that there's three other guys, and for every hour we spend on the band, they spend two hours trying to foil our efforts, calling in all their favors to hold us down, so we've gotta work three times as hard now.
Chris: We can't do that.
MRR: What is the goal of the band?
Barclay: Girls?
Pat: Domination.
Barclay: Yeah, world domination.
Chris: World domination, girls, and...
Barclay: Getting a new guitar.
Chris: Duct tape seems to be one of the goals.
Barclay: No, duct tape is the *means*.
MRR: Do you feel that you are "indefatigably strong" (a lyric from their song "sr388"), and if so, in what ways? Do you work out like Rollins?
Pat: All the time. Before shows and after.
Barclay: I work out, but not like Rollins.
Chris: We have a 20-minute workout before practice.
Barclay: Maybe we should do that, then we wouldn't run out of breath.
Chris: We do step aerobics before shows.
Barclay: Well, what we really do is we sit in the van and eat potato chips and drink Coca-Cola.
Chris: And McDonald's. And I smoke at least a pack of cigarettes a day. I make it a habit.
Barclay: *You* didn't make it a habit.
Chris: It made a habit on me.
MRR: The song "trickle-down homicide," is that a true story?
Barclay: Yes, and I've been catching shit for it ever since.
Chris: Yes, and I was there too, as is mentioned in the song.
Barclay: Which is weird, because I don't think you were in the band.
Pat: I don't think the band was started.
Barclay: Oh yeah, we played that with Howitzer.
Pat: We played it really bad.
Barclay: So you were mentioned in the song, but we weren't in a band yet. Oh yeah, (Chris) taught at my high school, and the whole thing took place outside, that's why he was involved.
MRR: What made you want to play your instruments?
Chris: Girls!
Pat: I don't know, I just like the drums.
Barclay: Well, when I was ten, I got my first Motley Crue record, and I saw Nikki Sixx, the bass player, and I thought he was pretty cool, and from there I got the world's heaviest bass, the *Phantom*, and to this day it's over there, in the corner.
Pat: Actually, Charlie Benentez from Anthrax inspired me to play the drums.
Chris: I actually started out as a drummer, but then I had a live Iron Maiden poster and I realized the drummer was way in the back, so then I started playing the guitar. Then my roommate had a bass, and when we started this band, Barclay wanted to play guitar, so I played bass.
Barclay: Come to think of it, I actually played the drums before I played guitar, too. Chris: Which makes for a lot of air-drums when we're recording, since we were all originally drummers.
MRR: How do you feel about Rye, NY? Is there much of a scene going on?
Barclay: Well, none of us live there. My post office box is there, and that's where I went to high school and stuff, that's why our address is there. They have shows every once in a while, they're pretty cool.
Chris: I kinda like rye bread, except for the seeds.
Barclay: There's not really a scene there, though.
MRR: In regards to the scene, I'm talking about the NY state scene, it's obviously not the NY city punk scene.
Barclay: Um, that's what we were talking about. NY state scene's pretty beat, I guess, I don't know. At least where we are.
MRR: What else do you guys do, do you work and stuff?
Chris: I'm a teacher.
Pat: I like to work. Well, I don't *like* to, but I do, a lot. I pick up boxes and put them down.
Barclay: I go to college.
Chris: Oh, and I'm a lifeguard during the summer.

Barclay: Yeah, me too.

MRR: The Joe Jackson cover—"Is She Really Going Out With Him," (on first seven-inch)—is that to anyone special out there?

Barclay: Every girl I've ever seen, ever, with a guy.

Chris: Yes, but I don't want to talk about it.

Pat: Leave me alone.

MRR: Why no "a" in your name?

Barclay: Why would there be an "A?" Why assume that there's going to be one just because of the saying "man with a plan?" If I could meet just one person where they said "what's the name of your band?" and I said, "Man Without Plan" and they *didn't* say "Oh, Man Without A Plan?"

Chris: Or, "A Man Without A Plan?"

Barclay: I don't understand the need to add extra "a"s. Oh, and we didn't have enough money to buy a vowel.

Chris: Hey, that's my joke! We didn't have enough money to buy a vowel! I want credit for that one!

Barclay: OK.

MRR: Without the "a" it's grammatically incorrect, and that's no good...

Barclay: OK, if I were writing these answers out, I could crush you, run circles around you, but, since I'm saying it out loud, I'm gonna have to be careful and articulate this properly. Um, it IS correct—well, first of all, there's the fact that it's not in a sentence, so there's no real grammatical context, so, it's not so much a question of that. But anyway, the reason it would be correct even if it *were* in a sentence is because "plan" can mean "direction," or, uh...help me out here with a synonym.

Chris: Direction.

Barclay: Thanks, OK. Uh, direction, you know, course, plan. General direction you're going in life. It doesn't have to be a specific plan, so there's no need for a specific "a."

Chris: Yes, and "in regarding" is grammatically incorrect, as in "in regarding zines," so people in glass houses. Or, zine writers in, er, I guess, record guys in glass...something...shouldn't do...something else.

Barclay: Because hey, you never know. And knowing is half the battle.

Chris: Yeah. It is.

(Chris and Pat begin singing the Cl[illegible] theme song, inserting "Jack" and "Coolidge" at certain points, and having a grand old time doing it, at that).

Barclay: You guys done?

MRR: The reason why you're called "Man Without Plan," is it because you want to be an emo band, because almost all emo bands have three-name band names?

Pat: Shut up!

Chris: We want to be an Elmo band. A Tickle-Me-Elmo band.

Barclay: Are you guys ticklish?

Chris: Yes, very.

Barclay: Where?

Pat: I'll show ya...

Barclay: No, that's all right.

MRR: What is your favorite season?

Barclay: Winter. I love winter.

Chris: I like paprika.

Barclay: No, that's your favorite seasonING.

Chris: Oh! I like the fall.

Pat: I guess the fall is my favorite, too.

MRR: In your lyrics, you use "big words"...

Barclay: He said he was sober.

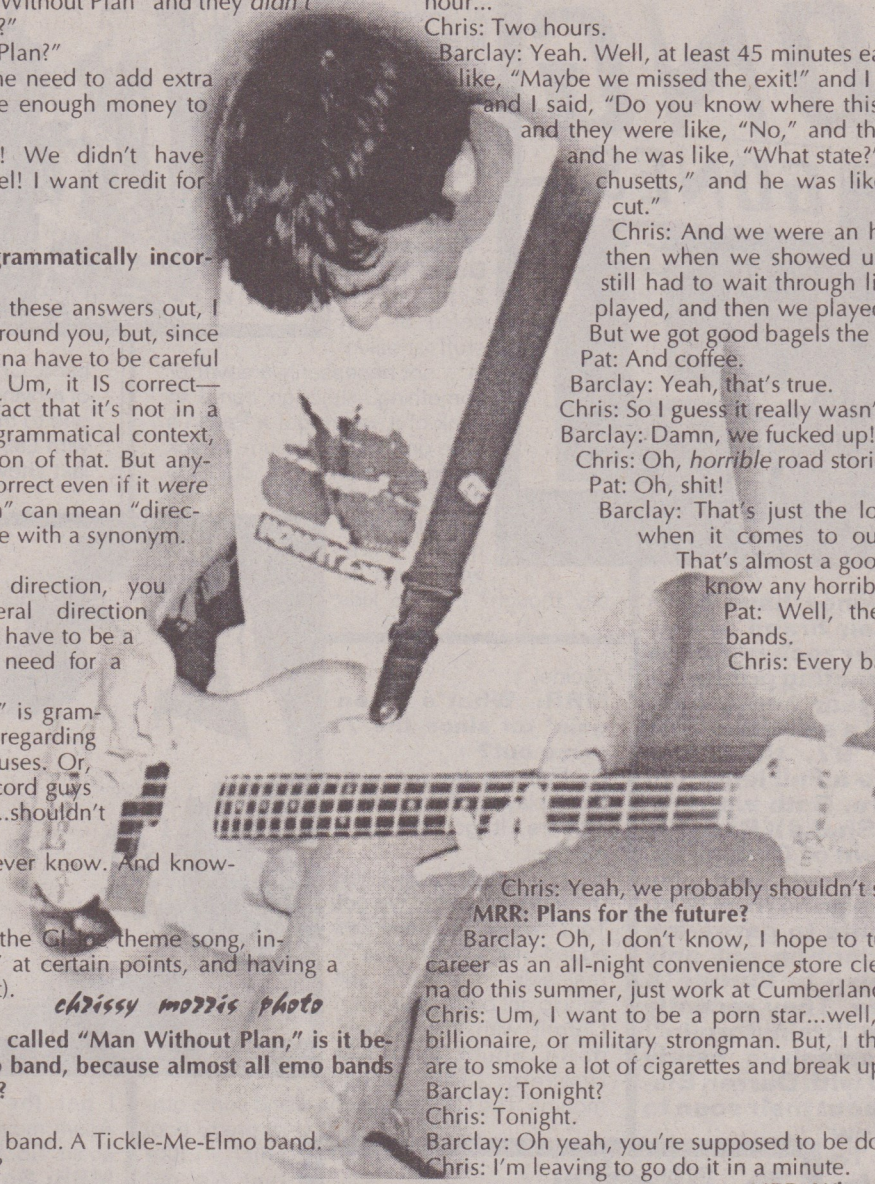
MRR: ...is that because you want people who listen to your songs to have a dictionary next to them? I had to do that.

Pat: Yeah, you got it all figured out.

Barclay: Let me check my dictionotomy.

Chris: Me fail English?

Barclay: Yeah, I'm in favor of dictionaries, I guess.



chrissy morris photo

MAN W/OUT PLAN

MRR: Any horrible road stories with horrible bands?

Pat: Cock Hopper, but that's...

Barclay: A hundred years ago.

Pat: Yeah.

Chris: Well, we have a bad road story, from when we got on the wrong - what was that, 295?

Barclay: No, it was 291. We were going up to Massachusetts, and Jim Pion told us that we had to go on 291 East, in Massachusetts, but he neglected to tell us, or just didn't know that there's also a 291 East in Connecticut, so we went back and forth on that for an hour...

Chris: Two hours.

Barclay: Yeah. Well, at least 45 minutes each way. Back and forth, like, "Maybe we missed the exit!" and I finally asked somebody, and I said, "Do you know where this road is, and this one?" and they were like, "No," and then I asked this one guy and he was like, "What state?" and I was like, "Massachusetts," and he was like, "You're in Connecticut."

Chris: And we were an hour and a half late, but then when we showed up, it turned out that we still had to wait through like, 17 bands before we played, and then we played in front of four people. But we got good bagels the next day.

Pat: And coffee.

Barclay: Yeah, that's true.

Chris: So I guess it really wasn't a horrible road story.

Barclay: Damn, we fucked up!

Chris: Oh, *horrible* road stories!

Pat: Oh, shit!

Barclay: That's just the low end of the spectrum when it comes to our horrible road stories. That's almost a good road story. Um, do we know any horrible bands?

Pat: Well, there's plenty of horrible bands.

Chris: Every band we play with is horrible, except for Super Hi-Five.

Barclay: No, we shouldn't say that, because we're going to forget people and they're going to get mad.

Chris: Yeah, we probably shouldn't say that.

MRR: Plans for the future?

Barclay: Oh, I don't know, I hope to turn 20, maybe pursue a career as an all-night convenience store clerk. That's what I'm gonna do this summer, just work at Cumberland all night.

Chris: Um, I want to be a porn star...well, either porn star, fat cat billionaire, or military strongman. But, I think my short-term plans are to smoke a lot of cigarettes and break up with my girlfriend.

Barclay: Tonight?

Chris: Tonight.

Barclay: Oh yeah, you're supposed to be doing that right now!

Chris: I'm leaving to go do it in a minute.

MRR: What do your parents think of all this stuff?

Barclay: My mom thinks it's great that I'm doing something constructive with my time.

Chris: My dad's kind of old, and I don't live with him anymore, but I guess he thinks it's cool. I think he thought I was going to give it up a long time ago, and he's kind of wondering why I'm still doing it.

Pat: My mom's been listening to me and Barclay's rehearsals and everyone else's rehearsals for like four years, so I guess she's cool with it. I assume she's cool with it.

Chris: Yeah, Pat's mom is the best band mom ever.

Discography:

"A Punk Kid Walks Into A Bar" 7" (4 songs)

4-way split CD on Coolidge (3 songs)

Full-length coming out on Creep/APKWIAB (10 songs)

(some other stuff in the works)

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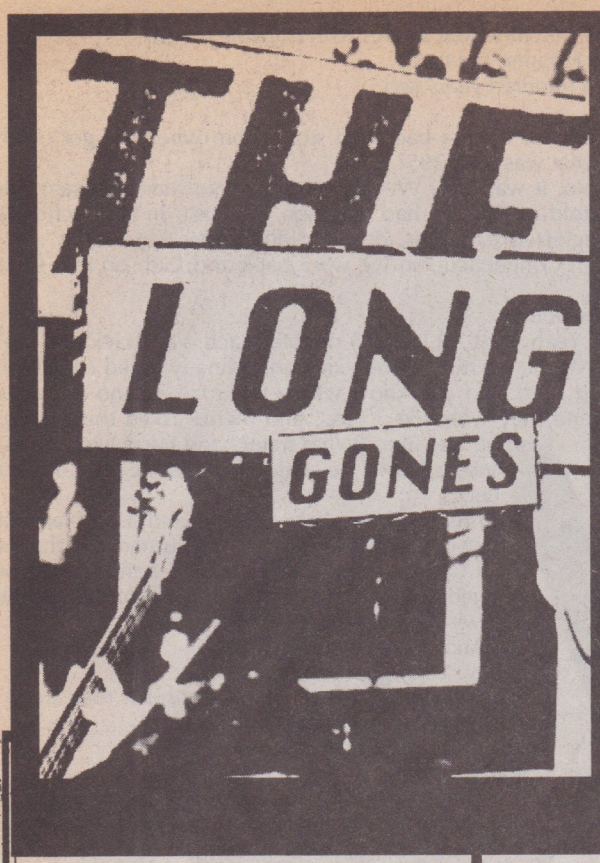


The Long Gones have been unleashing their brand of ass-swaggerin' gutter rock n' roll on a mostly unsuspecting public for about the last year and a half. Having released a self titled 7" in November of '97, the Long Gones now have a Full length to throw on the fire. Both were released through Shake It Records in their hometown of Cincinnati. In a relatively short time, the Long Gones have gone from Mid-western no-counts to garnering a handful of attention not only stateside but also in Europe & especially Japan. They recently spent some time "brainstormin'" (i.e making themselves handy with the scotch) with Darren Blase of Shake It about their soon to be released follow up, "Prepare To Burn" planned for release in early Fall. The Long Gones are: Bryan - vocals (B) Tom ~ guitar (T) Drcw - tubs (D) Stace - guitar (S) Adam - bass (A) Interview by Chris

MRR: So what have you guys been listenin' to lately?
All responding: Pagans, Kitty Wells, Candy Snatchers, Jerry Lee Lewis, AC/DC, Red Foley, Buck Owens, A l Green....alotta Al Green.
MRR: Any of those influences gonna turn up on the new record, "Prepare to Burn"?
B: I could see some of that stuff sneakin' in.... not necessarily a cover or something...although come to think of it we've got a Pagan's tune on the new album. I think the new stuff we're doin'' is more rock n' roll and less punk. Hell, who am I to say though? l.et the kids decide!

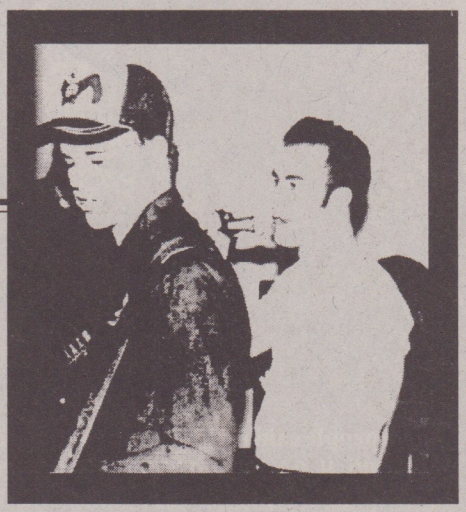
MRR: What's been goin' on since the 7" came out?
D: Fucking around with bass players & probation officers. It got tiresome real fast.
B: Yeah, that kinda killed the momentum but we got Tom back in the band and added Stace so now we're real solid. We were still able to get outta town a bit. Detroit with The Dirties, down South with The Hookers, The Loudmouths, The Candy Snatchers and some other pretty cool shit like that. We did some shows around town with The Oblivians, The Revelators, The Murder City Devils & a few others but we still haven't really played around that much locally. It gets old after awllile. I thillk we tend to get bored with the Songs really fast, too. Maybe that keeps us from doing a lot of stuff locally. There aren't that many bands we really love playing out with... The Slobs, Waco A-Go-Go, The Greenhornes and Las Luchadoras and they just broke up so I guess it's just down to three now. But, hopefully after the LP is out we'll be able to do some more East Coast stuff...maybe get back to New York.

MRR: Stace's the "new kid on the block". How did you get lured into this debacle?
S: I was playing with Las Luchadoras during spells with my old band, Cry Baby Killer, was in the process of moving to San Francisco. I was the last one to move out west so I just picked up with Las Luchadoras. We just played our last show in August. It was pretty fun, did some great shows, one with The Cheater Slicks and another great one with El Vez. Anyway, I finally got out to San Francisco, but sadly Mike, our singer, passed away and things just fell apart. That pretty mucll spelled the end. We were able to get out one 7" and had a 10" split planned with the Necessary Evils on Au Go-Go but following all that we just lost focus. I made it back to Cincinnati and was hangin' for awhile and these guys were burning through bass players so I got the call and Adam moved to bass & I took up the guitar again. So, here I am!
MRR: So you're essentially back to the original line-up with with Stace added on second guitar?
B: Yeah. cos Tom's back and like Stace said, Adam's on bass.
MRR: How much will the addition of Stace effect yer sound, now that you've got two guitars?
B: It'll definitely be a fuller sound. But the stuff we're writing now is a lot different from the tunes on the 7" which were some of the first ones we wrote. Kinda like The Pagans with maybe a half step more toward rock n' roll and away from punk. There may even be a bit of a blues/r&b edge since that's what a lot of these guys have been listening to lately. I think that surfaces live more than on the record. The stuff that turned up on the record

is pretty reckless shit. We basically did the entire thing over a weekend in our house.
D: A lot more variety. Mixing it up without losing any of the energy.
MRR: Rock n' roll poster boy, Andy Slob, recorded yer first stuff but you did this one yourself, right?
B: Yeah. we want to try it out ourselves to see how it's done. Andy was great, you pretty much do whatever you want. I like the job he did on the 7".We just want to do it ourselves, right? More or less a learning experience. We kinda going into thinking, "If we don't like what we come up with we'll go back to Andy"..if he'll have us!

S: I've done some recording, but it'll still be a learning experience. Technically, I'm pretty familiar with what's going on but ya never know what your gonna end up with. Sometimes it works,sometimes it doesn't. What we're doin' isn't rocket science, the hardest part is always getting a good drum sound. There's always that live element that you risk losing too, but if your only using a 4 or 8 track your ability to keep that is a lot better, I think.
B: We're working on a budget of about $40! Since the 7" cost us a case of beer this should come out really good! We should be able to do it over a weekend or so. Maybe put a bit more of a lo-fi edge on the vocals without it becoming cliche.
A: We've picked 14 originals, but we're gonna throw in a Pagan's cover and maybe

something else. We'll see what happens. We just want to get it out.
MRR: Which is no small task considering your track record!
B: Yeah. considering the first pressing of the 7" went over the side of an overpass on a UPS truck in Nashville. I'm not committing to any dates. But the time frame will give us time to get a new van,a Dodge, and really start getting around the Midwest and East Coast Get back to Michigan and Detroit with The Dirties and The Hookers. That was a great show, sound sucked but we had a good time.
MRR: Speaking of touring, you guys have as much roady experience as musical experience.
B: Yeah, this is my first shot at doing the band thing but I served some time roadying for The Queers and The Pink Lincolns for a while. I could tell you some stories but I need to



protect the guilty, and innocent.
D: I did that roady thing too, The Trick Babys, UK Subs, The Twerps; as far as music experience though? The first time I played drums was at our first practice.
MRR: That's pretty punk rock!
B: It's pretty fuckin' frustrating, too!
MRR: So you guys really know how to live on $2.00 a day.
D: Hell no. With The UK Subs we travelled in style. We were high rollers! Nice bus, nice bunk, plenty of porn the whole deal. Rolling down the highway talking to Charlie Harper about Chuck Berry. Life was good!
B: Same thing with The Queers. Damn, we're gonna starve when we're out there!
MRR: What else is happening that's exciting?
B: There's supposed to build a NASCAR track in Northern Kentucky! I gotta get a job there! They're supposed to have racesin the 2000 season They're talkin' about '99, but I don't think that's gonna happen.
MRR: I read about that. Their whole philosophy is "Build it and they will come."
B: They have 80,000 seats, they'll sell out every race! We gotta get a generator & play the parking lot! Damn, that would be great! Just blast thru about 20 AC/DC covers!
MRR: I wonder if they'll have amateur drag races there? You guys could head on down.
B: Not with my piece of crap, not now! I got a '64 Dodge Polara, it's a piece of crap. I did have a nice '72 Challenger but I wrecked that. sooo...
T: I'm out. . . I'm still on suspension! Ihave to pay the state a $1,000 before I can get my license back. It's gonna be awhile.
MRR: So your gonna play the man's game?
T: Naw, but if I had money I'd play the man's game!
B: Come to think of it, I don't have a license in the State of Ohio either. But I keep one from Indiana. Ohio revoked mine because of all the tickets, which was stupid on their part, considering I was a good source of income for the State! Hell, I was money in the bank! For awhile there I was probably paying in the neighborhood of about 4 grand a year in tickets!
D: I might be able to take my Fairlane down if it stops runnin' into people & getting hit with baseball bats!
B: Yeah, Drew had a little problem downtown a few months ago while we were trying to show Eric from The Tip-Top Daddies a little Cincinnati hospitality! We all played the Shake It release party & then headed down to The Anchor Grill where there was a huge fight going on: 15 drunk rednecks beating the shit out of each other in the backroom and the waitresses are hitting these drunks over the head with plastic beer pitchers! Which, as you could guess, was pretty entertaining! Then Drew made a few too many wrong turns downtown & shall we say ended up in a "situation" with some locals.
D: I had a '55 Dodge that was owned by some old country singer and on the cover of our 7". That car was a complete terror.
B: I had blisters on the bottom of my feet from running that car so hot, like when we were coming back from the Mopar Drag Races. You couldn't stop very well in that car either.
D: Very well? I constantly have to pull over to the side of the road to stop.
A: Tomorrow I get my '73 Challenger! It'll look good next to my '58 Fairlane.
MRR: So the 7" is completely sold out? B - Yeah....they went in about six weeks.
T - Maybe down the road we can tack it on to the end of a CD or something
MRR: Anything else in closing?
B: Yeah! Edgewater Raceway should be opening soon!

Contact The Long Gones at 2541 Vestry Ave.,Cincinatti., OH 45219 or Send a SASE for a catalog to: Shake It Records, 4136 Florida Av, Cincinatti., OH 45223.

SMOGTOWN

Smogtown interviewed September 1998; photos and interview by Tri-X. Smogtown is: Chavez: vocals, Guitardo: guitar, Tim: drums, Chip: bass.

MRR: If you had to describe the Smogtown sound to someone who's never heard the band before, what would you say?

Chavez: It's the new beach invasion.

Guitardo: It's a bunch of fucking crap.

MRR: Your sound is different than the bulk of OC punk, nothing out there really sound like this.

Chip: We've just stolen all the parts that nobody else has stolen.

Guitardo: We get compared to everybody.

Chavez: Nobody has hit it on the head yet.

Tim: We do get compared to everyone, but we are the kind of band that if we keep putting stuff out, people can always hear it and say, "hey, that's Smogtown." It's not like when you go to somebody's house and hear something new and say, "is this the new fucking whatever," like the Humpers or the Stitches, they have their own sound.

Chip: I think it sounds different because we all came from different backgrounds.

MRR: Is there anything to the band's name, any story behind it?

Chavez: It's the area between Tiajuana and Ventura, that whole thing all the way east to San Bernardino, it's just one big sick concrete jungle, that's what Smogtown is.

MRR: How have people responded to your recordings at the live shows?

Chip: I think the response is bigger to "Suicide," but way more people have the CD than the single.

Chavez: The local guys, they know "Porno Beach," but when it's people I've never seen, it's the single that they know.

Chip: When we play "Suicide" everybody gets all jazzed up.

MRR: That single has a killer sound, have people said much about that? When you put it on the turntable, it just explodes.

Tim: It's all the engineer.

Chavez: We aren't gonna say his name. We'd just have to give him the credit.

Tim: We played the stuff, so fuck him.

Chavez: It did come out way faster than we usually play the songs.

Guitardo: I told these guys to give a 110%, and I was all jacked-up on meth.

Chavez: That's the key to the sound!!! If we all did that, it would blow-up.

Chip: "Suicide" is actually an old song that I wrote in another band.

Chavez: Chip wrote all the songs on the Smog on 7 inch.

MRR: Have people come knocking yet? It's not like before when you couldn't turn anybody's ear.

Tim: Nobody wanted to put stuff out, Hostage didn't even hear the DAT or a tape of it, they just sent it off.

Guitardo: It was weird, people didn't like the band's name Smogtown.

Chavez: It was too plain, what the hell would they want to do with a band named Smogtown.

Guitardo: People told us, you'll never get big with a name like Smogtown, I'm like, "I'm glad you think so."

Chavez: Yeah, you're really great.

MRR: How have the last few live shows been for you guys?

Chip: We played with the Stitches at Bar-Deluxe, it was awesome.

Chavez: It was really hot, but I kinda layed into the crowd a little bit, everybody was giving us shit about being from Orange County, all the Orange County bashing.

Tim: You can't blame them because they really didn't know our music, so you can't expect them to get out there and dance, but they did like us.

Guitardo: From now on, when anybody asks where we are from, we're from Smogtown. That's where we're from. It's on the map, where you been!!!

Chavez: We get a lot of crap about being from Orange County, especially this part of OC, we're golden boys. Then we just played with Damnation, Final Conflict, and some others at the Troubador. We were the first band out, and we didn't really fit into that picture, you know, the hemp wallet chains, fucking peace shirts, sitting Indian style.

Tim: Camoflaged shorts.

Chavez: There were more people up in the balcony, than on the fucking floor!!!
Chip: Everybody was flipping us off and shit.
Chavez: They were calling me a faggot and shit like that. They gave us an ice chest with bottled water, I don't drink water, so I threw them at people.
Tim: And when we finished the show, people were totally clapping.
Chip: They were all talk.
Tim: No one had the balls to come up and confront us.
Chavez: The tough guys left the room when I started throwing the water bottles. They didn't know what to do when they were being antagonized.
Chip: They never seen a band like us before.
Chavez: Yeah, they are used to that friendly punk, "hey, let's go to a show and pass out leaflets on why you shouldn't be mean to your neighbor." It's lost it, it's not even punk, it's just a bunch of modern hippies with spikes on their jackets.

MRR: What's the wildest thing that's happened while you were playing?

Chip: Oh, I know, once at the Doheny Saloon, this chick pulled up her dress!!!
Chavez: Yeah!!! She pulled up her dress and showed her puss!!! Full blown.
Tim: Now that's punk.
Chavez: Then Mike Stitches started punching everyone out. The second the puss came out, the beer started flying, and her boyfriend, who was like this Tom Selleck kinda guy, was trying to protect her. Total white trash fest. She started swinging a pool stick.
Guitardo: It was gnarly.
Chavez: So Mike Lohrman (Stitches) is standing in the middle of it all.
Chip: That was the show that made Mike like us. People dove into the drums.
Chavez: That's where we played that "Losin' It" song, that's where we debuted it, "hey, those kids are all right."

MRR: Where have you toured?

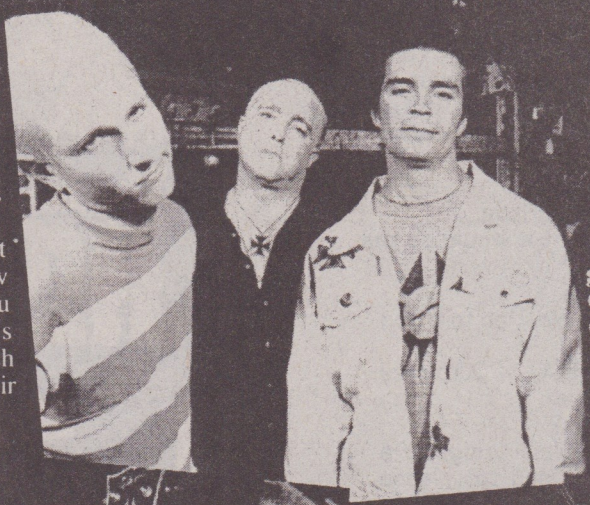
Chip: Nowhere. Hell, we're going to Sacramento on Halloween.

MRR: Doesn't that seem weird because the phone rings off the hook for people wanting you to play.

Tim: We are the Orange County tour band.

MRR: Bonecrusher has the same problem, lots of local shows but that's all.

Chavez: I've seen Bonecrusher tons of times, and everytime I see them, it's like the raddest thing you'll ever see. It's fun to watch, the crowd takes them in and just freaks out. It's not them, it's the audience.



Guitardo: People watch Raybo go crazy, and then they go crazy. They have that big sound and the four-stack just for one of the guitars.
Tim: They are just solid.

MRR: So if Smogtown isn't getting rich, are you at least drinking for free and getting laid?

Chip: I never thought of it that way.
Guitardo: If Chavez gets laid, I feel I've got to.
Chip: I'm in the band to mentally lay all their girl friends.
Chavez: I've got chicks stalking me.

MRR: What bands that are out there now do you like?

Chip: Bonecrusher.
Chavez: I like Raybo because he surfs, and I didn't say that, he'd hit us. I like Turbonegro. I like the Stitches; a lot of bands are copying them right now.
Chip: I like Das Klown a lot.
Chavez: That AJ though, everything is shit to him. They are on Skunk now!!! It's foolish to, after 10 years, be breaking your ass on small little label stuff, killing yourself to do these shows, you might as well have someone fund you for it. I could care less about the small label thing. I'm gonna get rich, get laid, become an actor and then go, "punk is gay, you stupids, look at me. I'm rich." (Laughter, it's a joke, kids).
Chip: I'm too old to get rich.

MRR: If there was one thing that you could do, no questions asked and you got it, what would it be as a band?

Guitardo: Fuck punk rock girls.
Chavez: You wasted your wish, man, you're already doing that.
Guitardo: We want to be the last rock and roll band on the planet.
Chavez: The last band ever, when world destruction comes, we want to be playing, that's it you know, you had the first rock and rollers, we're gonna be the last. Don't ask Tim, he'll say "break-up the band."
Tim: We just want to play and not dwell on one thing.
Chavez: Get married?!
Chip: Until we are bald and sad, like everybody else.
Guitardo: We want equipment endorsements so we can wreck our shit at every show, just destroy it all after every set. And tell the company, hey man, we need new shit, it broke.

Smogtown discography

smog on 45 ep...(hostage records)
blackball Jamul 7 inch...(hostage records)
comps:
porno beach (old scars and upstarts comp.) disaster records
switchblade new-wave (viva la vinyl vol. 3) deadbeat records

Contact Smogtown, 7826 Seaglen Dr., Huntington Beach, CA 92648 or www.freespeech.org/hostage

Recently, I sat down to B.S. with three-fourths of The Halfways, "Richmond's only Rock & Roll band." We talked about life, death, 15 year-old girls, midgets, and "Rockin' Time," their new 7" on Black Lung. The Halfways are Ryan Nowlan- vocals, Mark Death- guitar, Angelo DeFranzo - bass, and Kevin Shell - drums. Interview by Emily DeSa.

MRR: How'd it all begin?
Death: Many years ago in '95, Chris (ex-guitar), Ryan and I were watching a movie, started to jam, and hence, here we are. Angelo joined a year and a half ago and Kevin joined eight months ago.

MRR: Where'd you get the name?
Death: In high school, the teachers said I had so much potential, but that I did everything "half way."
DeFranzo: Plus, it makes us sound like a gang.

MRR: Who are your biggest influences?
Shell: Kiss, Stones, good, raw, heavy, 70's Rock & Roll.
Death: Early Stones, Dead Boys, Candysnatchers, New York Dolls, Gun Club, and a milllon others.
DeFranzo: Old '77 punk and Oi!

MRR: What happened with your first 7", "Going Nowhere Fast?"
Shell: It went "nowhere fast."
Death: Actually, it got really good reviews in Maximum Rock n Roll. Out of 300 copies, I only have 20 left, but I never got laid because of it.

MRR: The cover of "Rockin' Time" looks delicious. What's the recipe for red puke?
Death: It's not fake. It was taken after I drank three 32's of Magnum, half a bottle of Sloe Gin straight, because I didn't know I was supposed to mix it, and a bag of chips with salsa.
Shell: A lot of people think it's a picture of Mark after his finger got cut off...
Death: Nuh-uh, it's way too chunky.
Shell: Yeah, that's th e nerves and gristle.

MRR: Was there ever any doubt that it would be the cover?
Shell: It was either that or child porn.
Death: Or a picture of a girl giving a blow job to a dog.

MRR: When's it coming out?
Death: End of July. They're pressing 500...200 on red vinyl and 300 normal.

MRR: How'd you get on Black Lung?
Death: I've known Bump and Silas (Black Lung) for a couple years and they always promised to release something by us.

MRR: Do you have tour plans?
Death: Yeah, tentative world tour. We're tryin' for NYC.
Shell: We'll be around Virginia. Wherever you see a fight is probably where we're playing.

MRR: If you could open for any bands at any point in time which would you choose?
Shell: Kiss, around 1974, in a seedy NYC bar, and The Stooges in 1973. That would be wild.
DeFranzo: The Jam, and The Strike from Minneapolis.
Death: The Heartbreakers, and The Hookers from KY.

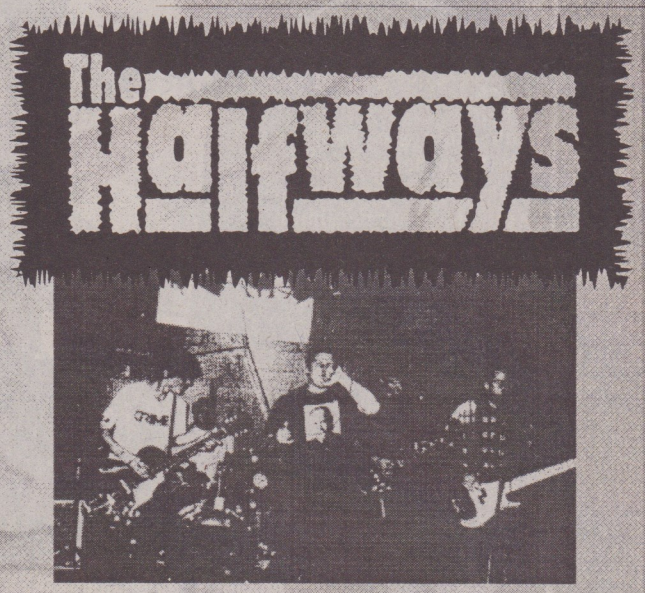
MRR: What's up with the Richmond music scene?
Death: Not much. You have to know whose dick to suck.
DeFranzo: People love us everywhere but there. People are too worried about fashion to give different music a chance.
Death: Fuck 'em. If you don't like us you can fuck yourself and if you're a fifteen year-old girl you can fuck us.

MRR: Where do you see The Halfways in 5 years?
Death: Hopefully, we'll have released an LP and I'll be laying on a beach with two hot chicks, a midget, and a big pile of coke. I see a VH 1 "Where Are They Now?" special in our future. I see Ryan releasing solo acoustic albums and me married to my new fifteenyear- old Mexican wife.

MRR: Who's going to be the Brian Jones of the group, the rock & roll casualty?
Shell: Mark. The day we get signed he'll buy tons of heroin.
Death: I'd say Ryan gets in a fight in a bar and somebody shoots him. Other than that, I'd say me.

MRR: Any parting pearls of wisdom?
Death: Kids, do as many drugs as you can, fuck as much as you can, and don't listen to your parents.

MRR: Finally, what do you want on your tombstone?
DeFranzo: Pepperoni.
Shell: R.I.P.
Death: Show me your tits!



The Halfways c/o
Kevin Shell, 825 Westover
Hills Blvd, Richmond, VA 23225

WANDA CHROME AND THE LEATHER PHARAOHS

For six years now Milwaukee, WI based Wanda Chrome and the Leather Pharaohs has been a band. They play late '70s style punk rock and they do it well. They have put out two 7" singles and one full-length. Plus they are about to release a new full-length on Beer City Records called Dangerous Times. *Wanda Chrome has been to Europe four times now, and they are about to head back in March. They are the first American punk band to play some pretty small, out of the way (you could even say exotic) countries. Instead of boring everyone with the usual interview questions, I centered this interview around their European tours. C: Cliff, W: Wanda, P: Paul. Interview by Mike Beer City. Photos by Ron Scneider.*

MRR: This is the fifth tour to Europe. Why do you keep going back?

C: We're going back to tour this time 'cause we got invited to play a bunch of countries that were former Yugoslavia. So here we go again.

MRR: Why go to all these remote places?

W: They're ex-communist countries. So things we take for granted and could go down to the record store and buy, they can't. They have to sneak out of the country and sneak these records back in.

MRR: So what countries are we talking about?

W: Slovenia, Croatia, Serbia, Macedonia. The first three were communist countries until about six or seven years ago.

C: So was Macedonia and Bosnia for that matter. It was all Yugoslavia.

W: So they haven't had the opportunity to have bands like us come into their country. So if they want us to come we'll come and play.

MRR: Tell us about the countries you've been to and the different people you've met.

C: Countries we have been to: Sweden, Denmark, Holland, Germany, the Czech Republic, Belgium, Spain, Italy, Switzerland, Austria, Slovenia, Croatia, and Serbia.

MRR: Wow, that's a lot of countries! Is it different than the U.S.?

W: Yes. The first thing I noticed on the first tour was the lack of aggression. The people over there are not as quick to argue, not as quick to fight. They are mellow people. Very friendly, very out-going people. Even in France where us Americans have the misconception that the French people are snobs and very rude . . . well, they're not.

MRR: Don't they hate Americans, though?

W: No they don't!

C: Not at all. We have been treated nothing but great everywhere we have been overseas. As far as what Wanda said about this non-violent thing that seems to be true all over the place there. Even in some of the wilder places where crowds get rowdy, like Spain and Croatia. But it is a good kind of rowdy. They're having fun. It's not like they're punching each other and things like that.

W: They knock each other down then pick each other up and then go back at it. They're very polite about it. They don't like acts of aggression at all. Like if you get in a yelling match at a bar. They shy away from stuff like that.

MRR: So its not like here where you can expect a fight at just about every show?

C. and W: NO!

C: There was only one time we saw a fight break out at a show there.

W: Yeah, and it involved Americans.

MRR: Tell me some of the differences between a European and U.S. tour.

(They both laugh and cackle very sarcastically.)

C: For one thing you get treated a whole lot better over there. They know the meaning of the word hospitality. Most of the clubs and promoters over in the U.S. don't! You're lucky if you get free tap beer that will give you a headache in the morning.

W: Club owners take note of this. I have pictures to back this up. You get to the bar/club, they have bread and cheese and cold cuts and chips and snacks for you. You do your sound check, set up, get yourself squared away. Then you have a hot meal. Sometimes they take you to a restaurant. Sometimes they have something brought in for you. Then they put you up for the evening and pay you a guaranteed price. None of this whatever-comes-through-the-door bullshit!

MRR: You mean all this doesn't happen in the U.S.?

W: Never, never, never (as they both laugh). Oh, excuse me, we have gotten pizza in the U.S. on occasion.

C: And as much as $150 guarantees in the U.S. clubs.

W: Plus 3 drink tickets. Which we gave to our roadies!

MRR: So you think touring the clubs in Europe is much better than touring the clubs in the U.S.?

C: It's so much more organized over there, and people have so much more of a professional attitude. Over here you can book yourself a tour, call around a bunch of clubs, and get some gigs. The attitude seems to be (by the club owners), "send me a bunch of posters and if I have nothing better to do maybe I will actually hang the posters up." You can play for the door and that's about it. Over in Europe, they don't have as many shows, but the shows they do have they go all out to make it a successful show. The posters are bigger. They actually do hang them up. All these clubs print brochures and pass them out at the record stores. The clubs try to get you radio airplay. They really do it all. Even if you are a virtually unknown band. They try to get the word out about it. It's really a professional attitude from the guarantee to the food. The whole bit. If you're good enough to play in their club they are going to treat you right. Otherwise, if your not good, you're not going to get a gig.

MRR: You guys have been the first American punk rock band to play in lots of these countries and clubs. Can you tell us about some of these places?

W: We were the first American band to play more than one show in Serbia in well over eight years, which was the time of their civil war. Also in Cotinia, Croatia, Cumpresia, Petrovara in Serbia, and Groz, Czechoslavakia.

MRR: How about a good tour story?

W: We were playing in Cotinia. The place we are playing is a abandoned army barracks. They have a latrine around the back, but it no longer works. Yet, people use it. It's disgust-

ing! There is an open field to the left of the place. That's it. No toilet at all. Wanda had to walk about two blocks to go use the toilet. So the guys would walk to the side of the building to take a piss. There were also rats all over the place. So our drummer and a guy from the band we were touring with stepped around the building to take a piss. Joel says, "I wouldn't piss there if I were you, that is a rathole." Well, he didn't listen and pissed in the rathole anyways. A rat came flying out at him and he screamed and ran around the building.

C: Yeah, he said "I don't care. I'm going to drown the motherfucker," and it came out of the hole and scared the shit out of him!

MRR: That's pretty funny. Wanda, didn't a man try to bite you on the leg at a show?

W: Yes, a man did bite me on the leg. In Germany a guy we met on a previous tour showed up at the show. We are playing our set and we get to the Iggy Pop song "I Wanna Be Your Dog." Just as we get to the chorus and I'm singing "Now I wanna be your dog," this guy was crawling around on all fours. He crawled around on the other side of me and bit me on the leg just as I was starting to sing the chorus. That was on the last song and then we were done. He apologized profusely and offered us his first born. Then promptly passed out in the alley behind the club. I had the bruise for about a month.

MRR: Anyone bite you, Cliff?

C: (Disappointed) No.

MRR: How did you get hooked up to go to Europe the first time?

C: I was at a guitar store here in Milwaukee called "Rock House." The owner of the store asked me if I could give this other guy in the store a ride downtown. So I said sure. It turns out this guy is Sonny Vincent, who I remember from the time I saw him play in the Testors who opened for the Dead Boys when I saw them play back in '77. Anyway, Wanda Chrome had a gig that night and we invited Sonny down to the gig and gave him a promo pack. Two months later Sonny calls me up and asks if we would like to tour Europe for a couple of months. We said, "Hell, yes." And that was that.

MRR: All this is easy to do! Any band can call up Europe and do this right?

W: (Sarcastically) Oh, yeah, sure.

MRR: Ok, well, what than does it entail to go over there?

W: It's a incredible amount of paper work, faxing, phone calls, photos, money, determination, motivation, contacts. *Don't ever burn your bridges!* If you get the one opportunity to go over there meet as many people as you can. And you make nice with as many people as you can.

C: Damn that phone bill. Full speed ahead!

MRR: So its standard practice for a club owner or whoever is doing the show to put the band up somewhere?

W: They put you up somewhere or they put you up in their home. Which on the road can be very nice.

C: Once in a while you do end up with some weird situation of accomadations. One time in Holland they took us to our accomadations. It was a condemned housing project where a whole bunch of people had squatted. So we were in this house. The guy that owns the house is drunk out of his mind. He is trying to get me and/or our drummer to go upstairs with him. We're like, "dude, we're not that way. This is my wife!" Finally the promoter showed up. Kicked the guy out of his own house so we could get some sleep. We slept about one hour and then it was time to get up get back in the van and move on. So, you do have some weird stuff like that happen, but usually its pretty cool.

MRR: Didn't you have some problems with some Italian cops 'cause of a language barrier?

W: We were driving all night headed for Czechoslavakia. The driver must remain sober. Everyone else can be drunk. So of course were all drunk. We get beer at the border and head out for Czechoslavakia. We get pulled over by the Italian police. There are three of them and they are standing around discussing what they should do with us. They open the side door. Since we don't speak Italian we don't know what they are saying. Finally, we come across some mutual language that Elmer from the other band we're on tour with is speaking. There are now two Italian cops standing there with Uzis! They look at us and communicate to us if we play music. We say, "yes," and they say, "what kind?" We say, "Elvis Presley." "Ahhh, yes," the cops say. The driver of our van asks Elmer to ask the cops if he can have his picture taken with the cop with the Uzi. All of a sudden we hear, "click, click." The safety came off the Uzi. It turns out they just pretended they couldn't speak English. While they were waiting for us to say, "throw the heroin out the window," or something to that effect. Then the cops haggled with each other, decided we are not worth the trouble, gave us our passports, and off we went.

W: As the cops say, "don't worry. We're not in the mafia."

MRR: Did the driver get his picture taken with the cop?

W. and C: NO!

W: No. He took second place for numbnut of the tour award. First place was one of the other bands' members. I won't name names. Here is what happened. We got stopped in Croatia. They had us all get out and stand in line. This guy from the other band we are on tour with says, "can I go wash my hands?" At a border, especially one of a former communist country, you don't say that. He might as well of said "I've got heroin up my ass. Can I go get rid of it now?" So, of course he got searched.

C: They are very hardcore that way. They're already under the impression that you're a punk band. You got to have drugs all over the place. So if anybody says anything the least bit suspicious, they are all over you.

W: They had dogs sniffing postage stamps and even aspirin!

C: They were actually examining the postage stamps.

MRR: How about the food on the road? Do they provide American food since your from America?

C. and W: NO!

W: If you want that shit, there is McDonalds all over the place. The first time we went to Europe, we flew into Holland and got in the van to drive to our show. It was in the country. As we were driving down the highway, there's all these cottages and sheep running around and it was all so scenic. There are no billboards to muck up the scenery. All of a sudden there are the golden arches. It was kind of like a slap in the face!

MRR: Have you ever eaten anything over there and found out when you were done it was something gross?

W: One time I got excited cause I thought I was eating donkey meat. Then the girl at the club said, "no, its the pink animal that you have at home." So I figured it must be pork. We always try something different. This last time I tried lamb for the first time, veal at a squat in Italy. Nothing too strange.

C: Sometimes you luck out and get some really gourmet food. The only thing I personally hate is occasionally we go to a squat club and it's a vegan one. That food is pretty horrible.

W: But we eat it and say thank you! For those that are offended by our anti-veganism.

MRR: So if anyone ever books a show for Wanda Chrome remember *meat*!

C. and W: Thats right!

MRR: Is there any differences between the youth in the U.S. and Europe?

W: Big differences. A lot of the kids over there are running squat clubs, putting on shows. Organizing things. Taking care of all the things we have told you about, food, etc. Also there is a very low ocurrence of teenage pregnancy over there. They teach their children sex education starting from grade school. So by the time they're teenagers they're sick of the subject and more responsible as far as sex goes. Then they're more focused on a future and a career. They're not going to screw things up by getting pregnant and going on the dole.

C: The whole maturity level is a lot higher. These kids can go to clubs and have a few beers when they're sixteen years old, but they can't drive until they are eighteen. It seems like a good idea. In Stockholm there was a kid doing a show and he was only fourteen. Other times, the opening bands were fourteen or fifteen year-old kids. They stayed in the hostel with us. They had some beers, we had some beers. They didn't act like stupid fourteen year-old kids. The maturity level is higher! Those kids are more mature. You can relate to them better. They have more respect.

W: Plus they don't take things for granted either. They have their own places. The government supports them and gives them money for shows and to upgrade their place. That's a huge difference. It's not just on the shoulders of our kids or, "our kids aren't doing jack shit." Its just their kids are getting help to do it. The government helps them have these clubs were they can put on shows.

W: Our kids in the U.S. don't have that option.

C: Their government has figured out if you give these kids a little bit of money and let them put on shows so other kids have something to do, then maybe you won't have a bunch of kids hanging around with nothing to do. Then you don't have to worry about a bunch of juvenile crime 'cause there is something to do.

W: These kids also have proven themselves before they got the money. We played a place in Switzerland that was an abandoned gas holding

tank. Kids that squated the place started putting on shows there. Eventually the government saw what was going on and gave them tons of money. Then they upgraded everything, and now they have shows there and also have community events there. So it benefits everybody.

C: One or two days a week it serves as a free clinic during the day. It serves all kinds of functions. It's really a cool place. Another thing with these squat clubs kids are running—the kids do everything. It's not like there is some adults in the background telling them what to do. These kids run the whole deal. It's self-policed, too. If someone starts getting out of hand, the kids take care of the situation.The cops don't show up 'cause they don't have to.

MRR: Any strange structures you have played in?

W: Yes, we have played in an airplane hanger, a four hundred year old tower, a couple of WWII Nazi bunkers, a Gestapo head-quarters, an abandoned army barracks, an abandoned gas holding tank and an abandoned glass factory.

C: We also played in a access tunnel to a five hundred year-old fortress.

MRR: These squats, what are they like?

C: Some are cool, others are shitholes. The worst one we played was in Leipzig. The people who were running it were totally nice and cool. Plus they gave us good food, but the place itself was like a sewer: a basement room with a big giant sewer grate in the middle and it literally smelled like shit.

MRR: In Serbia wasn't there a scary situation?

C: The first gig in Serbia was a town called Verbas. We didn't have a problem.

W: That's 'cause we had bodyguards! We had two bodyguards that just watched us. One that watched our van, one that watched the merchandise, and one that watched the yard in general. The promotor was in marketing and said anything was possible. Later we found out he was also in smuggling. That's why anything was possible.

C: Since all these bodyguards were around and the promoter ruled in that town, no one fucked with us.

MRR: Any advice to other bands?

W: If you get your foot in the door, be a very nice person. The first tour, another band went with us. They behaved very badly. They got booted off the tour half way through and didn't get to see the gravy part of the tour, which was Switzerland, Spain, and the southern part of Europe. We still get asked about these rude people that came to Europe with us the first time three years ago.

MRR: Over there, if you say your going to send a CD or demo tape and you end up not doing it, then run into them and say, "oh, it's cool, right?" they are not going to be like it is in the U.S. and say "oh, we understand." They are just not going to book you, correct?

W: No, they are not. They are much more responsible about things. You tell them, "yes, I'm going to send you something," then you'd better send it. You have to stick your name under their nose, and if you're going to send them a promo pack, then send them a promo pack! And have a promo pack. Have something that looks like something decent!

MRR: Don't only rock star bands have promo packs?

W: No fucking way! If you got a Kinko's, you got a promo pack.

MRR: Doesn't that entail selling out?

W and C: No!

W: We do it ourselves. Everything we do with the help of our friends.

MRR: Shouldn't they be calling you? After all this work it took to make this up and the whole $5.00 you spent to send them this cassette and pack and postage?

W: NO!

C: We both work full-time. We have for years. We bust our asses. Every spare dollar we have usually gets sunk into this band because we always need something. We need tapes or mail or promo kits, or the phone bill is a few hundred dollars or whatever. Those are sacrifices you have to be willing to make. If you're going to just sit around and go, "I'm a tortured band member or artist. I'm so brilliant that everyone should knock on my door and kiss my ass." Well, guess what, it ain't going to happen. If anyone thinks I'm selling out, they can kiss my ass!

W: Some one take a look in our office closet. It's stacked with all kinds of pictures, information and letters. You have to keep in contact with people. You can't sit and smoke your pot in front of the TV all day and think that someone is going to knock at your door and ask you if you want to go on a free vacation. It's not going to happen! Thats why you play in a band. So you can travel. Most bands don't make tons of money off of playing their music. You do it to travel and meet people. And how can you get anywhere if you're not willing to work hard at it? It's work, work, work. Oh, did I mention work?

MRR: Across from the counter is sitting the drummer of the Crusties, Paul. Paul, why don't you tell us what you're doing here?

P: I got a call from Cliff. He was looking for a drummer. I was looking to play drums in a punk band. After the try out and personality test (everyone laughs), I got the job.

MRR: So you're going to Europe now?

P: Yeah, and I'm fired up about it. I'm looking forward to seeing what's out there and I have to say, Wanda has said it right. You have to be a nice guy.You got to get your shit together and not be in people's faces. I think that's a big thing about us Americans. We think we rule the world.

MRR: Is this it for the Crusties or will there be any more reunion shows in the future?

P: You never know, but at this point we got some members that decided they wanted to do something that wasn't anything like punk. One member told me punk wasn't in him anymore. If it's not in you, then don't fool yourself. Step aside and let someone else keep moving on. Unless it comes back to him, then the Crusties are done!

MRR: So your main focus right now is definitely going on tour with Wanda Chrome as their drummer?

P: Certainly. Who would not want a shot at seeing the world? It's plain and simple. If you got a shot and work at it and stay in the punk scene, things might happen. It's not going to fall in your lap. You got to keep talking to people, and that's kind of what I did. I kept letting you know that I was looking to drum in a punk band. Wanda Chrome was looking for a drummer. Their drummer is taking a break. So I'm just filling in, but more than happy to do it. I think what's important to say is you got to keep your name out there. Whether you're an individual or a band, your name is just going to fade into the distance. I'm not ready to fade away!

MRR: So after all these years of being in a punk band, plus being married and having a house, you can still keep doing it regardless of what people say?

P: Sure you got to have it from your gut and head. I hate when people call it selling out. It's more like giving up. They think this is the way it's supposed to be 'cause they get respect from whoever. There is a lot of respect out there for somebody sticking with what they like and what's from their gut. That's what I feel I want to do. Stick with something that feels good. Wanda Chrome feels great. That's it.

MRR: Cliff and Wanda, any last words. Thank you's or fuck you's?

W: Thank you's to a lot of people. Without our friends, without the support behind us that no one ever sees, we wouldn't be able to do this. We have people that watch our house, run our business, people that are very good friends, and without them we wouldn't be able to do these tours. So, thank you to all of them.

C: Yeah, that goes for me, too.

Contact Wanda Chrome and the Leather Pharoahs at: P. O Box 93920, Milwaukee, WI, 53203

WANDA CHROME AND THE LEATHER PHARAOHS

Tilt is a way cool punk band from the Berkely/bay area, and they have just released a new album called "Collect "em all" on Fat Wreck Chords. They recently played a show at the Shelter in Detroit, and I got a chance to talk to them. The band is:Cinder Block-vocals, Jeffrey Bischoff-guitar, Vincent Camacho-drums, and Jimi Cheetah-bass.*Interview by C.Reister.*

MRR: What are your names, ages, and instruments?

Jeffrey Bischoff: We're Tilt, we were born in '92, we play punk rock.Next question.

MRR: When and where did you first form?

JB: '92, Oakland California.

JC: At a softball game.

CB: Jeffrey called Jimmy out, we got in a big fist-fight, when the dust settled, we went and had some root beers, and we were a band.

JC: Actually, that's not true. Really what happened was the three of us were all together and I was playing golf with Jimmy;s dad, and Jimmy was caddying for him, and he said "my son plays bass".

MRR: I thought punks were against sports.

JB: It's not necessarily that punks are against sports. It's my opinion that punk is do whatever you fucking want, just don't fuck other people over.

MRR: Aren't punks aginst organized things?

JC: We never said the game was organized.

MRR: When did you jump from Lookout to Fat Wreck Chords and why?

CB: Because we were going out with Fat Mike at first, and then like we went out on Fat Mike, and started going out with Lookout, then Lookout dropped us, so we went back to Fat Mike.

MRR: Why did Lookout drop you guys?

JC: Actually, Fat Mike offered us a lot more money.

CB: Because we dropped Lookout and started looking for another lagbel, and they got pissed off that we were ooking around for another label so they dropped us first before they gave us a chance to drop them.

JB: Lookout is still rocking my world, constantly.

CB: Cuz when we broke up we said we could still be friends.

MRR: But isn't Lookout corporate now?

JB: No, not at all.

JC: Lookout's definetly not corporate. Lookout's just a bunch of punks up there in this office, yea, they got fancy computers...

MRR: Aren't they rich now?

JB: Rich, what's the definition of rich? You know what , you're from Grosse Pointe,. aren't you? I can tell, Grosse Pointe, that's where the Ford mansion is-next question.

JC: If you got rich from being a punk, what the fuck, how can you prevent that? Your records sell, you put out good records, so that they can each get a few bucks, you know, what the fuck?

MRR: Has your band received any offers from major labels?

CB: We had some interest but we weren't interested.mainly it was just like bullshit...

MRR: Any label names?

CB: No, cuz they all had screwy names, they were all like subsidiaries of other major labels, you could never thell, you know it's like a wolf in a sheep's clothing or whatever, but we really didn't pay attention cuz it was all swarming around Green Day, and we were just kind of bumping into...

MRR: But you guys were like, linked with Green Day, seemingly...

CB: No, not really.

MRR: I saw Green Day t-shirts with the Tilt logo on them...

CB: That was just a friend of theirs who made a drawing, it was a sticker on a dumpster. We went on tour with them, and we know them and the that's the extent of it.

JB: What's the question about the shirt?

MRR: I wandered if you guys got any offers from major labels, seeing as you guys were so popular in '94, in the underground scene.

JB: The major label situation was: if we would have signed to major label we would habe been fucked. So, we decided not to pursue ti any further and backed off.

CB: C'mon, listen to the new record, there's not a speck of pop on it. Is anything on that radio friendly, I don't think so.

JC: We could be accessible to the masses through major labels-major labels suck. Ig we did put out a sugar-coated album we'd rather do it on Lookout or Fat or somethihng like that than some cheesy-ass major label, you know?

MRR: Does the band habe any set guidelings that you follow as far as choosing venues-based on political beliefs?

JB: The biggest thing we have about when we choose a venue is that it's all-ages. It has to be All-ages. We're a club band, and, you know, we're a band that would play at your local V.F.W, and, you know, it'll always probably be like that. And the main thing we have is that the shows are always all-ages and that they're...

MRR: What about sponsors, do you guys have any rules as far as like who sponsors a show that you would play, if it was sponsored by a large corporation , would you play it?

J.B: It depends upon the situation...

MRR:Because you guys played the Warped tour which here was sponsored by Budweiser the first year.

CB: EEEWW!I didn't even know that. Oh, well.

V.C.:I drink the stuff so why shouldn't I play the fuckin' show?

C.B(laughter)Let's see, and he's wearing nike shoes...

MRR:No I'm not, these are New Balance.

JC: Still a big corporation.

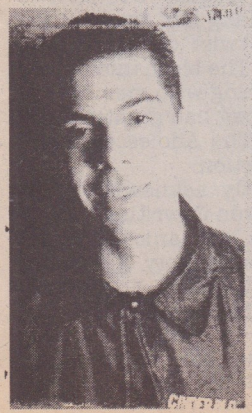
CB: And he's wearing some Levi's blue jeans and, uh, where'd you get your hat, let's see the label on your shirt.

JB: What does your parents do for a living?

MRR: My dad does landscape work, you can't get much rootsier than that.

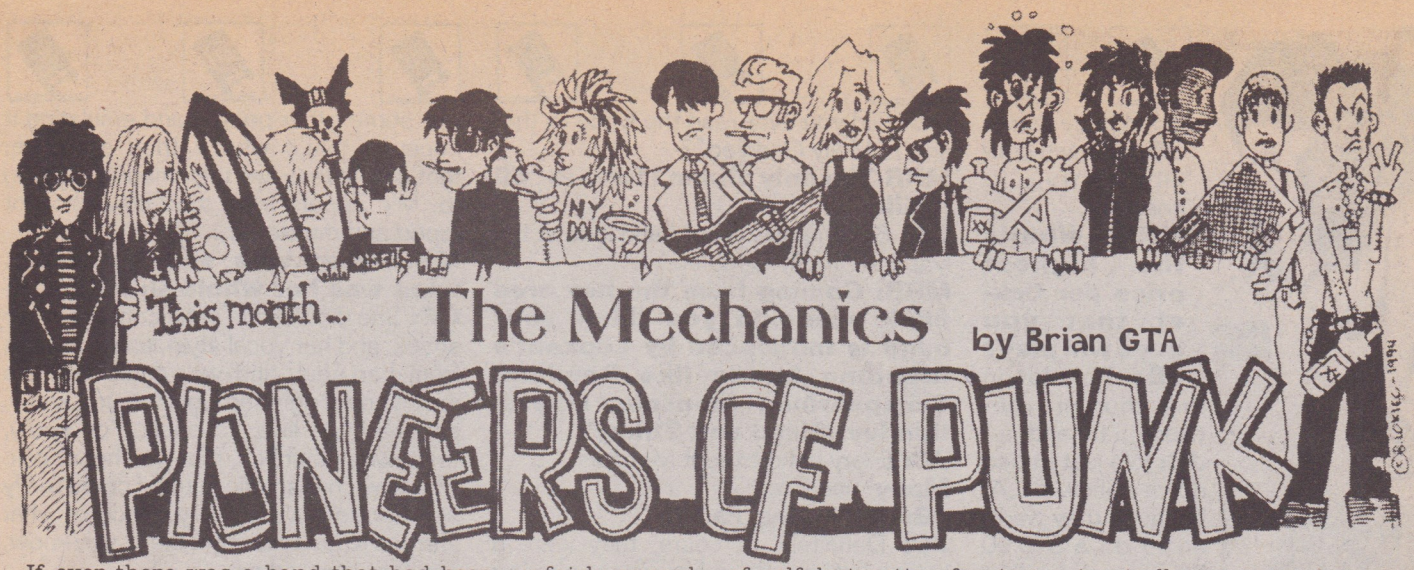
J.B: That's pretty neat.

CB: Another thing is we try to keep the



ticket price down.
JB: Yea, we definitely try to keep...
MRR: What's the highest price per ticket that you guys will play?
JB: Tickets on this tour are between 5.00 and ...
JC: We just turned down a show in L.A. because they wanted to do a $10.00 ticket and so that was out of our range.
MRR: What about as an opening act?
CB: We don't really have any control over that.
MRR:Don't you wanna have control over that?
CB: Wake up, it's the fucking real world here.
JC: What, twenty bucks for fifty bands, and skateboarding, how does that break down?
MRR: No, I'm saying if you guys opened up for a big band like Green Day or Bad Religion where the ticket was like 16.00 bucks or something like that...
JC: We've never oened up for Green Day or Bad Religion.
J.B((laughter)
MRR: What's the biggest band you guys ever opened up for?
J.C: Green Day and Bad Religion.
All,except for me: (hurtful and emberassing laughter)
CB: Did you ever read the lyrics to that song "Molly Coddled"?
MRR:The only album I have is "till it Kills".
CB: Buy the new record and look at the lyrics to "Molly Coddled".
MRR: Coming from the bay area punk scene,do you think your band is influenced by Lookout's founding bands like Samiam, Crimpshrine,, Monsula, Operation Ivy, Blatz, and Stikky?
JC: Every band except Monsula.
Many: (laughter)
JB: Just kidding, Paulie!
JC: Definitely, of cours, they were a bunch of bands who were playing around..absolutely, I think, in some way or another.
J.B: Our first bassist was in Crimpshrine.
MRR:Oh, he was?
J.B: Yea, so of course we were influenced by Crimpshrine.
MRR: What was his name?
JB: Pete Rippids, he was the original bass player. In fact his new band just played with us in San Francisco when we left for tour-they're called the Tantrums.
MRR: How about a band like Operation Ivy, I mean, you have to admit your whole scene was probably influenced by them.
JB: Who wasn't?
V.C:I was playing with the guys from the Operation Ivy.
JB: Vince was in a band called Basic Radio which was with guys from Operation Ivy, before Operation Ivy.
CB: Honey, I was pogoing to the Necros when Operation Ivy were still shitting in three-cornered pants, thank you.
MRR: As a woman involved in the music scene...
CB: Oh, no.
MRR: ,..and as a female musician, are thre any women involved in rock music, either mainstream or underground, that you feel are transcending gender boundaries in a way similar to the way you are?
CB: Let me read that, I can't understand it!I don't understand that question!
JB: Patti Smith.
CB: Patti Smith, um, Mia Zapata, but Mia Zapata died.The kinds of musicians I like, whether they're male or female,are people that they're creativity is rooted in going on a journey and discovering who they are, and not trying to assimilate or just like slap on somebody else's aesthtic. I really hate it when bands try to sound like whatever's popular, tried and true, you know, it's like whatever sells right now, or even just taking the vocal stylings o f some other person and emulating it because that's what's tried and true, that's what they see their friends bopping to. Mia Zapata from the Gits, who got raped and murdered...
MRR:What was she all about, what was her whole shtick?
CB: She didn't have shtick, that was her shtick, and her vocal style, and she sang from her soul, and you could see the music come right through her, you know, she was just like, so open. You know, there was no shtick, that was her shtick. She was charismatic in that I could really see her soul. Just every ounce of what she had to give was right there, you know, and that inspired me.
MRR:How about Sinead O' Conner?
CB: No, it goes back further-Jeffrey's right-Patti Smith, even Janis Joplin...
J.C: When Sinead O' Conner first signed to a major label, they instantly wanted to market her as a sex symbol because she had this long blonde hair, and she realized what they were trying to do and that's why she shaved her head...
MRR:I've got two more questions, do you guys mind. You've lost two band members but oh well...
Alrite, how do you feel about Maximumrockandroll founder Tim Yohannon's death and do you think it will affect the U.S. punk/hardcore scene that he helped to establish?
J.C:I'm sad that :Tim died.I think he did a lot of good, he might have done some bad- it's hard to tell, but he will be surely missed. As far as affecting the hardcore scene, it's kinda hard to really say, I mean Maximum rock and roll is still gonna go on, so is punk rock and punk rock shows and he is unfortunately an addition to a long list of punk rock people who have died recently
MRR:What do you guys think of Detroit?
CB: Jeffrey's family all lives in Detroit, so I, I like Detroit, cuz that's where my husband came from.
MRR:There's a lot of racism in the Detroit scene.
J.C:A lot of the hardcore scene in Berkely is racist.
MRR:I thought Berkely was the bastion of peace and love...

that's the end, MRR, the rest of it is untranscribable because I can't make out what the tape has on it because I used an old tape and I shouldn't have. At any rate, I hope you like it.



If ever there was a band that had been unfairly passed over time and time again in the recounting of southern California's early punk rumblings, it would probably be The Mechanics. Behind the "Orange curtain" (Orange County) lay the city of Fullerton, home to punk 'n roll forerunners, The Mechanics, and the more trashy, Naughty Women (possibly the focus of a future column if my lazy butt ever gets around to it). Fullerton would later gain infamy in the punk world as a major birth place to the prevalent O.C. sound exported by the likes of Agent Orange, Social Distortion, and The Adolescents. As to whom greatly influenced their sound, you need to look no further than the dual guitar attack of The Mechanics, and especially the unique harmonics of axeman Tim Racca, a sound later made famous by the Adolescents' Rikk Agnew. In fact, you can check out these quotes from an article in, of all places, the L.A. Times a little while back. "Tim Racca, whether he realizes it or not, is the man who taught me how to write songs." -Rikk Agnew (Adolescents/ Christian Death/D.I./and a zillion other bands). "I learned from watching Tim Racca play." -Mike Ness (Social Distortion/ex Naughty Woman roadie). "Tim Racca had such great attention to tone and played jackhammer rhythms." -Mike Palm (Agent Orange).

Let us go back now to take a somewhat brief look at the history of these O.C. punk trailblazers.

Formed in the summer of '77 (aka The Summer of Hate) when three members of cover band L.A. Brats, Scott Hoogland (vocals), Sandy Hancock (drums), and Dennis Catron (lead guitar) hooked up with Tim Racca (guitar - ex Head Over Heels with Danny and Greg of The Avengers, Greg swiped the music to The Mechanics' "Warm Hollywood Welcome" for The Avengers' "Car Crash") and Brett Alexander (bass). To go along their newly found moniker, Tim Racca, and manager Glen Buxton came up with the concept of having the band wear gas station uniforms and turning the stage into a service bay complete with oil drums. This became the early backdrop for The Mechanics and their over-the-top vocalist, Scott Hoogland. Scott graduated from the Iggy school of self-destructive frontmen, ironically tearing a knee ligament during a cover of "I Got A Right" at their first house party gig with Scott being taken to the hospital by girls in giant rabbit outfits. Other charming Scott antics included cutting himself, poring hot wax on himself, and generally crashing into anything that didn't move out of his way. At one gig in particular, sharing the bill with Crime, The Herald Examiner ended up labeling them as "dangerous oafs" when Scott injured a girl by hurling a gas nozzle at an overhead light. This, of course, didn't go over too well with some of the more straight ahead, hard rock club patrons. On the other hand, their Generation X meets Stooges meets Slade sound would insure them that they would not be invited back to play the Masque following an afternoon show there where booker Brendan deemed them as "way too metal." (Too metal, my ass!) Too punk for some, too hard rock for others, The Mechanics paved their own road and existed in a world between the two, playing gigs with both band types. Bassist Brett left after only 8 shows in early '78, replaced by Tim Maag and thus the band enters their most productive era gig wise (and according to some band members, soundwise as well) playing bills with the likes of The Runaways, Plugz, and Fear, as well as hard rock bands featuring headbangers like Blackie Lawless and Tommy Lee. In June of '79, Tim Maag exits, Michael Couden enters and after years of more lower-fi demos, the band steps into the studio to record their one and only piece of vinyl, the "No Breaks" 7" self-released in '80. The Mechanics would finally call it a day in August '81, shortly after Tim Maag had rejoined the band. In a twist of ironic fate, members of The Mechanics would end up working with members of the bands they had greatly influenced, like The Adolescents and Social Distortion.

I greatly acknowledge the help/info given in writing this article by The Mechanics, and Bill Evans of The Naughty Women for making it all happen. For further info on The Mechanics, check out their website at: www.geocities.com/sunsetstrip/backstage/2467.

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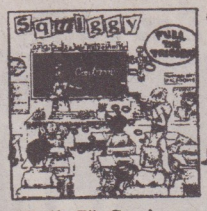

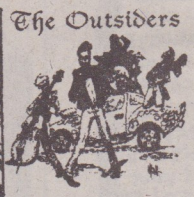

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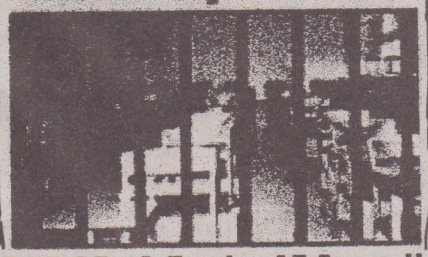

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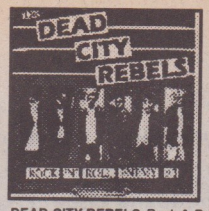

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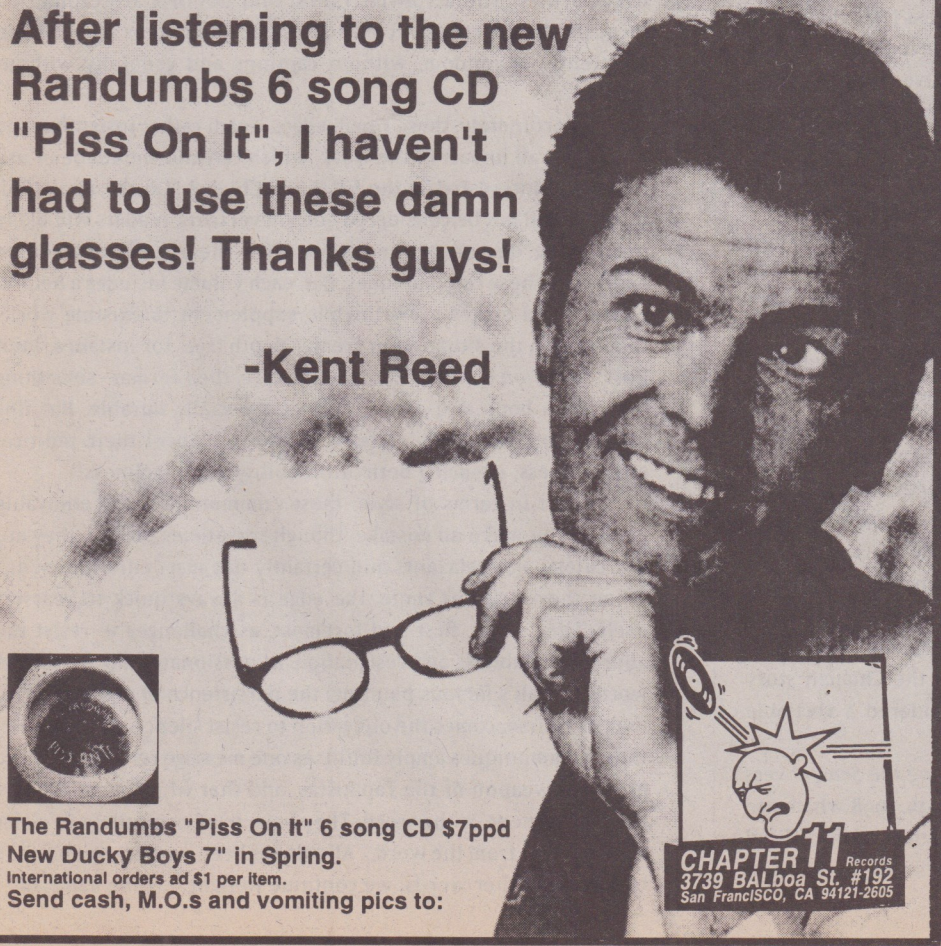

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EZLN Communiques: Navigating the Seas and Memory from Below • From the mountains of southeast Mexico, words of the Zapatista National Liberation Army
68 pages each • $5 each
Agit Press, order through AK Press • PO Box 40682 • San Francisco • CA • 94140

If nothing else, Berkeley's Agit Press deserves some recognition for swimming against the tide. Throughout 1994 and well into 1995, media coverage of the Zapatista uprising was almost inescapable. A new book on Chiapas seemed like a monthly occurrence, and it felt like every left-leaning magazine or newsletter had to have a story, photo essay, or analysis of the situation. But of course, times change, and five years since the emergence of the EZLN, the deluge of media attention they initially created has narrowed to little more than a trickle. The novelty, apparently, has worn off.

This is true to an extent within alternative media as well, though there are notable exceptions, and Agit Press joins them with these booklets which collect approximately three months of recent EZLN communiques in a compact and inexpensive format. This is significant for two major reasons. First, right from the beginning, the communiques have played a vital role in the Zapatistas' success at galvanizing public sentiment. Largely due to the charisma of their usual author, Subcommander Marcos. Though the communique as a genre is stereo typically terse and militant, Marcos tends to interpret the form rather liberally, injecting jokes, poetry and references to popular culture. (Readers interested in the earliest communiques should refer to *Shadows of Tender Fury* released by Monthly Review Press in 1995.) These recent writings maintain the tradition, succeeding on many levels as documents of anger, humor, insight and vulnerability, which alone is enough to recommend them. Secondly however, these particular communiques reflect a critical period, beginning with responses to the December 22, 1996 massacre in the village of Acteal, in which pro-government paramilitaries murdered forty five indigenous peasants. In one sense, it seems banal to refer to any point in the struggle in Chiapas as "critical", as if any other point were not. Yet these communiques bring into focus a series of issues that had been circulating fairly nebulously up to then, and it seems fairly certain that however the Chiapan story unfolds, Acteal and its aftermath will be considered a veritable watershed moment.

The first Agit Press compilation, *Navigating the Seas*, covers communiques from December 22, 1997 - January 29, 1998 which are primarily concerned with patient, repeated refutations of the official lies and explanations for Acteal offered by the Mexican government. The earliest of these sometimes assume an almost clinical format of point by point argumentation, but the actual language is anything but dry. More thorough dissections of the government's complicity and cover-up may be found elsewhere, but none so bitter or compelling. For example, in the message dated December 26, Marcos devotes a postscript to the nation's leaders asking, "And the Christmas dinner, didn't it taste a little bit like blood to you?"

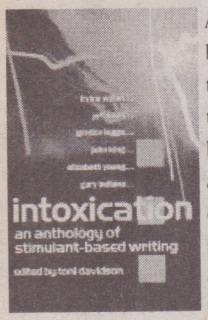
Picking up where *Navigating the Seas* leaves off, the communiques in *Memory from Below* cover January 29, 1998 - March 28, 1998 and are somewhat looser in both form and content. The best of these by far is that on February 24, an amazing poetic avocation of the subterranean as the source of secrets, history and truth, a repressed paradise waiting to be remembered and reclaimed. But it is also a fine, and by that token, depressing, portrayal of "globalism" as the familiar face of capitalist rapaciousness updated for the 21st century. Here, politics dissolve into mere bottom line market principles and countries are run by "gray and mediocre men" such that "'public administration" becomes each time more administrative and less public."

The collections are not without their flaws. As far as the communiques themselves, there are times when Marcos seems in need of a good editor. The dispatch on February 26, for example, equal to that of the 24th in its ambitious scope and use of mythic metaphor, is far too long and not as interesting as it might be. Agit Press' presentation, in turn, is marred by a number of minor irregularities. The acronyms CONAI and COCOPA are capitalized inconsistently throughout both volumes, and photos are included apparently at random, without captions and generally without credits.

Fortunately, these rough edges weigh rather insignificantly in the overall impact of the work, which can and should be of use to anyone interested in the EZLN and Chiapas. On the one hand, these should not be considered entry-level texts, readers will likely need some degree of familiarity with the issues involved to appreciate these communiques. But, each volume includes a helpful glossary and makes a worthwhile supplement to existing works that explain the situation in greater depth (see, for instance, John Ross' *Rebellion from the Roots)* To be sure, their format - something between a book and a zine - is not especially durable. But this sacrifice enhances (or at least *should* enhance) their political effectiveness, ensuring both affordability and timeliness.

Just in terms of style, these communiques are enjoyable enough. But make no mistake: though sometimes playful, they are not cutesy, not relaxants and certainly not just "entertainment". When they make us smile, the edge is always quick to reassert itself. They stand, first and foremost, as challenges to resist the allure of numbness and resignation, as passionate calls for (in the words of Dali's famous painting) the persistence of memory. With that, of course, comes the obligation to resist silence, an obligation these communiques amply fulfill. As one message reminds us, "The principal weapon of the Zapatistas, and that which most bothers the government, is the word. They have tried everything in order to 'disarm' us from the word... All this has been useless, we continue to speak-in other words, we continue to fight." –Lane Van Ham

Intoxication; an Anthology of Stimulant-Based Writing • Toni Davidson, Editor
209 pgs • $13.99
Serpent's Tail • 4 Blackstock Mews • London, N4



As far as a concept, the idea of getting a bunch of different writers with some tie to various intoxicants, (here varying from the author as user to writing about use, but mostly a combination of the two) "an anthology of stimulant-based writing", I didn't find this book to be much of a success. The question is: do we need an excuse to put out a book with great stories by Irvine Welsh, Gary Indiana, Gordon Legge, Toni Davidson and many more, the answer: no. With a very short introduction, Toni Davidson refers to Huxley and Baudelaire, trying to offer some kind of common thread to justify this collection, but ultimately ends up saying that of course, the writers are not part of some movement or in fact have much in common at all, other than that some of their characters use drugs (often based on an obvious firsthand knowledge).

Whatever. I literally steamed through this book of short stories. Irvine Welsh contributes one of his usual manic rides through the everyday lives of a bunch of fucked up Scots, but this one has a very tender and loving feel, something Welsh is certainly capable of, but doesn't always opt for. Gary Indiana gives the most tangible drug experience, I actually felt a bit loopy myself as I read his story about two gay men, on acid, touring a concentration camp. That description cannot impart the surreal feeling I got, combined with very acute arousal—a definite success.

Out of the Fifteen stories here, only a couple didn't interest me, a pretty good ratio for fifteen different authors. I'm not quite sure why the whole idea of the intoxication theme seemed so artificial to me, about the only reason I could come up with is that as I've read quite a bit of this kind of writing before, and actually had various drugs be within my realm of life for as long as I can remember, it all seems a little typical to me. The "theme" could just as easily have been that these people were all American, or from the U.K., or lower class or...anything really. The fact that characters use drugs doesn't surprise or even terribly interest me, it's just another aspect of their make-up, one which luckily for these stories, is not the only interesting thing about them.

Don't get me wrong, there are lots of stream of consciousness type relations of drug trips here, and a somewhat common thread of the type of yearning and searching hopelessness one associates with drug use, I just think that if it weren't for the title and brief attempt to tie this all together in the introduction, I may not have even noticed that drugs were the common theme. It gives a bit of a bad feeling, because I don't go in much for hype or "what's cool today" and I must say I pretty much see this book as an attempt to take advantage of the current interest in the whole heroin/ecstasy/Trainspotting rave crap, and I couldn't care less about that. Despite the intentions, the fact remains that a wonderful group of authors has been assembled here, they have not skimped on their contributions, giving us a great read, the sum of the parts being much greater than the whole. —Gardener Fusuhara

Killing for Culture • David Kerekes and David Slater
286 pages • $17.95
Creation Books • 83 Clerkenwell Road • London, EC1, UK

Killing for Culture is a book about films. Some of the films analyzed in the pages may be familiar to your casual movie and home video viewer. However, the majority of these films will be known only to those with a concentrated interest in these types of films. And what type of films does *Killing for Culture* look at? Quite simply, this book is an analysis of one of the most controversial and sought after genres of film ever: the snuff film.

In the introduction to this book, the reader discovers that the term snuff film has recent origins. The term was first used a book written by former Fugs leader Ed Sanders in his Manson family analysis, *The Family*. In that book, Sanders reported on the alleged existence of family-filmed snuff films. With one simple sentence, two words, Ed Sanders created a myth, a legend, and a world of film that would explode in the minds of many into something huge. This book analyzes the urban legend that Ed Sanders helped to create.

Killing for Culture is divided into three sections, the first of which analyzes feature films that focus on snuff related films in some way. The authors of this book show how one low-level porn film distributor took a film gathering dust on a shelf, added a film-within-a-film murder scene to it, and released it as a snuff film to massive press exposure. The film was reportedly smuggled from South America and purported to feature a true murder. This little known film distributor generated hype akin to that of the release of any of today's Hollywood blockbusters and exploited it for his gain. However, this film, cleverly titled *Snuff*, was not the first of its type; that title belongs to *Peeping Tom*, which was filmed in England in 1960. The authors spend the bulk of the chapter on these two films and their importance to the genre. The authors then move

on to other more recent films that focus on the same theme. Films such as *Hardcore*, *Network*, *Videodrome*, *Henry: Portrait of a Serial Killer*, and *Man Bites Dog* among them. The chapter is mostly a review of the films with a smaller portion of the writing used to analyze the films and their meanings.

Part Two of *Killing for Culture* focuses on the Mondo Film genre. A genre of film that has been covered by many, in many different books as well as periodicals. *Killing for Culture* does not cover any new ground on these films. However, the authors do an admirable job of detailing the history of these films, beginning with the 1962 release of "Mondo Cane." The key elements of "Mondo Cane" and those films that followed it were then, and remain now, shock, disgust, and fast-paced editing, as well as narration and the use of a large number of reenactments that are usually passed off as reality. This section gives a large amount of its time to in-depth reviews of many Mondo films.

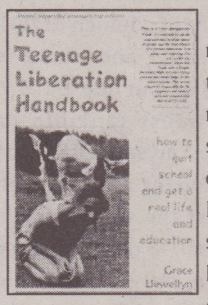
The second half of the book is without a doubt the more interesting and informative part of the book. This, the third section of the book, is titled "Death Film." The authors look at how 80's noise band SPK used disturbing films in their performances; they then go back to early 1950's performance art that could be considered the source of GG Allin's schtick, as well as the birth of some of today's more outrageous performance art. The authors also relate tales of how some films were so realistic that the directors were legally pursued. Some of the other films looked at in the first chapter of this section are *Gimme Shelter*, Holocaust documentaries, and Hiroshima-Nagasaki documentaries, as well as older newsreel films that showed live and uncut executions and other human atrocities. The authors then move on to the work of the New York underground led by the likes of Nick Zed and Richard Kern.

From this chapter, the authors move on to what may be the most interesting and disturbing part of the book. In this chapter, "Death in the Media", we are greeted with an onslaught of caught live on film deaths of public figures. Analyzed in this chapter are the death of JFK, a newscaster's live suicide, the assassination of a news correspondent, the suicide of R. Bud Dwyer, soccer game fires and violence, Vic Morrow's death while filming the *Twilight Zone* movie, stuntmen deaths, Driver Education films, Rodney King, reality-based TV shows, David Koresh, and more. The reader could not ask for a more complete analysis of death and violence that has happened live on the television screen. This chapter is a very relevant and frightening look at our culture and how more and more of today's news and television programs have been given over to this type of film.

Wrapping the book up is a chapter that sums itself up nicely with its title, "Propagating a Myth". This chapter is a look at how the media, in fiction writing as well as in news reporting spreads the word and hysteria of snuff films without the proof of one having ever existed. The authors sum this book up and the media's role in the snuff hysteria very well: "...the media indiscriminately nurture and promote the myth as fact. Perhaps, in doing so—reiterating its potential monetary value and projecting potential markets—it will one day succeed in making snuff a true commercial reality," a truly frightening, but sadly probably real thought.

The authors of this book do a very good job at looking at a misunderstood genre of film without using an exploitative tone, in fact, at some points it can become too much of a source book for video rentals and too little of an historical analysis. This book is filled with photos and also contains a very informative bibliography and filmography. If the reader has any interest at all in the snuff or mondo film worlds, this book will fit very nicely in their collection.
—Trent Reinsmith

The Teenage Liberation Handbook: How to Quit School and Get a Real Life and Education (revised edition) • Grace Llewellyn
440 pages • $19
Lowry House Publishers • PO Box 1014 • Eugene • OR • 97440-1014



The Teenage Liberation Handbook is a must read for anyone currently suffering through High School, and highly recommended for anyone who went to school and feels like the experience cheated them out of many years of life. It contains a thorough critique of standard educational practices, the logistics of leaving high school and detailed chapters on what people can do to learn, work and live without following the usual educational path. From the publication of the first edition in 1991, this book has become a classic among "unschoolers", a growing movement of people who don't believe that schooling is necessary for learning. It is unique in that it is written explicitly for teenagers, encouraging them to discover what they really want for themselves and then showing how to go for it.

The author's views on the damaging aspects of schooling come from her own experiences as a teacher and from the philosophy of John Holt, who wrote extensively on how compulsion adversely affects a child's ability to learn, and about how arbitrary learning environments can never replace the natural acquisition of skills and knowledge provided by real life. The book furthermore makes compelling arguments for why teenagers might want to escape the confines of the typical school environment, touching on issues of freedom, discipline vs. self-discipline,

socialization and relationships with teachers.

Beyond the critique of schooling this handbook provides examples, ideas and concrete resources having to do with how to get out of school and what to do instead. The how-to-get-out chapters deal with things to do for yourself to help make the decision, how to approach your parents with a well-researched plan, the legal issues and why it's important to take a vacation after so many years of school. The what-to-do-instead chapters detail ways to go about studying various things such as science, math, foreign languages, writing, the arts, etc., outside of a structured school environment. In here you'll also find information on going to college without a high school diploma, and most importantly, concrete ideas for finding work including internships and apprenticeships and even starting a business. Throughout this book are quotes and stories from teenagers who quit school and created their own path.

One could argue that the ideas suggested in *Teenage Liberation Handbook* would only work for kids from privileged homes. That would tend to be the case, but the author believes that although there may be more obstacles, it's not impossible to do this sort of thing without a huge bankroll. Grace Llewellyn feels that lack of money can be a positive thing because it makes you have to be more creative, and forces you to focus on what's really important. In any case, don't go into this book expecting a class-based analysis of schooling or education. Expect instead a handbook of practical options that if they aren't already should be made available to kids from all income brackets.

All in all this is an inspiring book, even if you have no intention of quitting school. The 1997 edition of the TLH has been broadened to be more relevant to an international audience, and the extensive resource list has been updated.
—Pam Davis

Confessions of a Flesh-Eater • David Madsen
223 pages • $8.00
Dedalus Ltd. • Langford Lodge, St Judith's Lane • Sawtry, Combs, UK

What a saucy bugger this one was! Jesus. I mean, who's up for some fuckin MEAT!! The Vegan Nation beware: the imperious touches of the mad gourmand are at work, and if all goes well (and it always does when the fearless hero is telling the story) you'll first be drugged into a blissful, painless stupor, then hacked up before you wake—thereby saving yourself the problem of actually witnessing your own death—a la the precise workings of porcine butchery.

Now ain't that dreamy?

In the meantime, our fearless hero, the self-proclaimed 'genius' at the controls, is none other than *Maestro* Orlando Crispe—a man bereft of nationality for he is above us piddly peons when it comes to the godly strokes performed in the kitchen. It must be understood—at all costs, no less—Crispe is first and foremost an artist of the highest order, therefore mere words such as 'cook' or even 'chef' are just that—words. Toss in a lofty philosophy, 'Absorptionism', and you have a bona fide master... at least in theory.

The fact is, it's precisely this theory that lands our hero in prison. If I may: "...it was flesh absorbed by my flesh, the two becoming one, a passionate act of giving, receiving and uniting far sweeter and more durable than the slippery jiggling of buttocks and groins in which I confess I have so often indulged. For me, it was a true *exstasis*." (His italics, which run throughout the book with pretty hilarious results.)

To further the ecstatic quality of Crispe's ideal, the author, David Madsen, often launches into empirical case studies of the soul. Though 'Absorbtionism' is really just a modified version of Darwinism, Crispe holds that cannibalism, when done properly, is an ineffably divine act of love. In short, eating other people not only rids the world of otherwise terrible persons (read: people of lesser or weaker devices of existence), it also takes on consequences of huge gastronomical proportions. Which is to say *Confessions* can get downright bawdy and fiendishly decadent.

Uncontrollable orgies, some murder (obviously), and some kitschy homosexual forays to boot, and Madsen's got himself a book. In fact, Madsen also possesses a great flair for storytelling, casually operating on seriously heinous topics with a sort of, say, clucking humor, as if each and every turn in the story was created in an idealistic, even moral, terrain. Crispe is a genius, and the rest of us can do no more than accept this fact, or so goes the haughty mien of the *Maestro*. Complementing this imperious stance are a cast of characters that run in converse categories: those who adore and attest to Crispe's 'genius' (and therefore culpable to his 'methods') and those who end up dead.

So you can see this Crispe doesn't fuck around. He'll kill you, he'll turn you into a transposed, alchemized feast, then resort himself a pitying lover, and one to whom we must bow down and deliver our unquestionable devotion. I'm still not too sure, but he comes off to me like a young Iggy brazenly telling the men in the house, yes, he's wearing the tutu and garters but he'll still steal your girlfriend any time he wants.

But brilliant strokes of effrontery aside, Madsen has created a superb piece of absurdity. Certain scenes in this book can be a little shocking, but when they're counterbalanced with some of the calamity and humor running around in timely interludes, *Confessions* can sometimes be confused with a murder mystery, if you can believe it. When the cops finally come calling, you realize there was more going on in the story than just some chef extraordinaire spewing on and on about his art; this would include periodic recipes which Madsen uses to further the downplayed horror of Crispe.

(Just a note about the recipes, kiddies—I've made the 'Bouef Stroganoff' twice in a week, and I'll say it loud: FUCKING DELICIOUS. And, I didn't have to kill anyone.)

Whoops! Gone over my word limit! The Last Word, though: Read It. Cool. —P.C.Simonelli

MAXIMUMROCKNROLL MOVIE REVIEWS

American Dysfunction In a Theater Near You

I'm not usually one to fall for hype surrounding movies, but I somehow couldn't resist going to see Happiness. I saw Welcome To The Dollhouse, that everyone ranted and raved about, but I didn't think it was that great. I wonder why Todd Solondz would make a movie about someone he despises as much as he does that girl. It's weirder that he looks exactly like the character, so then you have to point out that he hates himself. Great. Now it's a self-pity film. People just love that shit, don't they?

The reason I went to see Happiness was because of a sign the theater had hanging at the box office. "No one under 18 will be admitted. No refunds will be given 15 minutes after the film starts." I have never seen a sign like this at a movie before and all I could figure was it has to at least be offensive. I already knew the film focused on pedophilia. It was all anyone could talk about in the reviews. Maybe it's just harder to offend me.

Sorry to inform all you pedophiliacs out there, but that's not the focus of this film. You don't even see it happen, so you can't get all worked up about it. The film actually doesn't focus on too much. It's a bunch of scattered events that all tie in because the three women involved are sisters. They're all pathetic. Their family is dysfunctional. Who's isn't? Watching a dysfunctional family isn't my idea of entertainment. I'm forced to visit my relatives once in a while.

Sister one is married to the pedophiliac. Sister two is a lonely, friendless person. Sister three is a famous writer who is getting bored with meaningless sex. Naturally, she's the prettiest one too. Their parents are getting divorced. Of course, they have creepy neighbors and a kid who can't figure out how to masturbate so the kids in school make fun of him. It goes on and on. Throw all the weirdest people into one place. This should have been set in San Francisco.

It seems that every film these days is trying to one-up the previous one with how offensive it can be. It's what the people want, I guess, but I didn't see anything in this that I couldn't see in a porno. At least pornos have a sense of humor and attempt to tell a story.

To continue with my look at dysfunctional families (just in time for the holidays to be over, and you can reflect on your own) is the Celebration. A Danish film that is so distracting, it's hard for you to pay attention to the storyline. The film is mostly shot in close-up with a shaky hand-held camera effect. By the end of the film it seems the shakiness is contrived, because it's done with such perfection. On the rare occasions that there is a long shot, it is done in an extreme soft focus that makes it seem blurred. Then, the subtitles are done in Scottish-English, which threw me off by using "bloody hell," "nutter" and "dram." I'd prefer it if all subtitles were done that way from now on.

The story is about a man's sixtieth birthday celebration. Friends and family come from all around to celebrate at the hotel run by the man. Strangely enough they all arrive at the same time. They're a pretty punctual bunch. Of course, a secret will be revealed. We find out that one of the man's daughter died a few months earlier. He was sexually abusing her. Everyone gets drunk and gets in fights, but they manage to have breakfast together in the morning. At least they had one hell of a party.

A Price Higher Than Rubies will be my final look at messed-up families. This one is about religion fucking you up. Don't worry, there is sex in it. It is about a young couple. The husband is a Jewish holy man, as well as scholar. He studies constantly and everything in his life is focused on rituals pertaining to his religion. The men get together to pray and the women are not allowed in the room. They wait outside. He has sex with his wife in a religious way, whatever that means. The wife finally gets fed up with the whole thing, their marriage begins to crumble, and he has her exiled from their community, even taking away her child from her. This was a great look at religious fanaticism and the role of women in religion, even hinting at the existence of a female-based religion without getting too over the top. The woman remains a strong character while all others shrink, hiding behind their "beliefs." -Carolyn Keddy

Steve Goes Global: Where Mr. Spinali Is Your Guide To The Wide Wide World Of Cinema

If you're a studio boss in charge of distribution, what do you do with a film about child abuse...that's a comedy? Can a movie like that actually be made? Well, apparently yes. And in answer to that first question, you drop the film, and fast.

Such was the fate of Happiness, the new film by Todd Solondz (Welcome to the Dollhouse). When Universal and October films saw it, they wiped their hands clean of the film, and fast, selling the rights to courageous indie distributor Good Machine. The rest, so to speak, is history. But while Dollhouse won Solondz a huge following, his latest is leaving people a little confused. Which doesn't make it any less fascinating.

Happiness uses one of those multi-threaded Robert Altman-style narrative lines that are so effective in mordant black comedies. Joy (Jane Adams) is plain, unmarried, with no prospects, and plagued by unnaturally leaky tear ducts. Still, she blows off a proposal by one suitor (Jon Lovitz) with hardly more than a blink. Within a week, he's dead. Meanwhile, she continues with her dream, strumming those sticky acoustic guitar ballads that went out with the '60s.

Joy has two sisters, both attractive, both bemoaning Joy's utter lack of hope for a decent relationship. Gorgeous Helen (Lara Flynn Boyle) makes a fabulous living off her poetry, which is about child abuse (a thing she's never experienced) — and she's beating herself silly over her lack of credibility. On the other hand, her cheerful sister Trish (Cynthia Stevenson) seems to have the perfect home and nuclear family. She has a loving husband named Bill (Dylan Baker), a therapist who can't quite keep awake while hearing the generic violent compulsions of his sweaty, gutless patient Allen (Philip Seymour Hoffman).

As for Allen, he's soaked a lot of the time, his disheveled room filled with porn. He's being pursued by Kristina, the obese woman next door (Camryn Manheim). Kristina is storing the body of the doorman in her freezer, chopped up into little pieces. Her plight isn't made any more hopeful by the fact that Allen despises her.

Meanwhile, Bill the therapist has developed an interest in his son's effeminate pal from the baseball team. So much so that, on an overnight, he drugs his whole family to molest the boy. Trish's perfect marriage cracks, while lonely Joy culminates a relationship with Vlad (Jared Harris), a Russian thief and

wife-beater.

There's more, and some strands of the plot are less savory than others. The characters who have no excuse for being unhappy are, the ones that are happy have no right to be, and all the rest find that the idea of happiness may not have much relevance to the human condition after all – people being naive, narrow-minded, selfish, perverse, sadistic, and ignorant in various degrees. Or maybe it comes down to that they're basically selfish. However you make sense of the action (and I don't presume to know the answers), you're left laughing the same time you should feel sad, and at other times you may wonder what you're response should be.

As for me: I'm amazed.

Shopping For Fangs (USA, 1998) is an entertaining. ultra-low budget indie comedy from debut feature directors Quentin Lee and Justin Lin, an Asian twist on a classic theme, the identity crisis.

There's Cute Trinh (Jeanne Chin), all smiles, charm, and confidence, who works in a coffee shop, and wears a blond wig and shades like Brigitte Lin in Chungking Express; she's a self-professed lesbian, so guys aren't much of a threat to her. She's taken a feline, affectionate, but platonic liking to a gay man who's going through a dry spell.

Phil (Radmar Jao) is a short, ordinary-looking, twenty-something Singaporean accountant who could use a dose of Trinh's personality. Like a lot of the people here, he's been having problems getting dates lately (the company's cute receptionist frustrates him to no end). Lately, he's been noticing his hair growing at an alarming rate – to him, suggesting he might be turning into a werewolf.

And shy Catherine, a Vietnamese refugee now married to a swarthy millionaire, has been going to a therapist for unexplained blackouts. As traditional therapy seems to be going nowhere, she's just begun a course of hypnotherapy, and there's no telling where that's going to end up.

This strange mix may have its occasional moments of awkwardness, but more than compensates with a fascinating and frequently funny storyline in which seemingly unrelated characters move in and out of each others' lives randomly before going off on their own again. You may not know what the film is getting at (even after you leave the theater), but its complete confidence in its concept isn't lost for a beat.

Clearly, the focus isn't on realism. Phil finds himself with a faceful of hair over just a single night, and has started going out with a Caucasian girl who likes to eat raw ground meat from his refrigerator (a candidate for Mad Cow Disease). He's beginning to panic about the unexplained puddles of blood in his apartment. Ascetic Catherine has been spending all her spare time trying to get in touch with Trinh (a perfect romantic match, at least for her), and Trinh with Catherine; but fate and a little gunplay may set the course of romance in ruins for everybody. What becomes clear is that each of them has at least for a time decided to walk away from who they really are, nudging them ever-closer into dark, scary domains of their souls.

Deadpan and offbeat, Shopping for Fangs almost makes you forget about its loose ends and pop psychology But it's hard to forget the movie itself, or its jazzy blend of characters, and that's no mean accomplishment.

Lars van Triers is best known in America for Breaking the Waves, but fans of sepia-toned, slow-burn thrillers are going to want to scrub the cheap MRR printing ink off their fingers and see this bonafide chiller – a blender mix of Twin Peaks, Paddy Chayefsky's Hospital, and ER, with a peppering of The Exorcist.

The Kingdom, Part 1 (1994) is aDanish import that tells of high strangeness at a Danish hospital they call The Kingdom (a monolithic building that exists in real life). Stig Helmer (Ernst Hugo Jaregard), has recently been transferred (or rather, ejected) from a rival Swedish hospital, and for good reason: his last operation has turned a healthy young girl into a drooling mute. A rival doctor makes a living selling hospital supplies on the black market, and has every intention of using evidence of Helmer's incompetence as blackmail. Realizing his vulnerability, Helmer hooks up with a black intern to go to Haiti – to pick up a potion that will turn his enemy into a zombie.

Other happenings at the Kingdom are more esoteric in nature. Mrs. Krausse (Kirsten Rolffes), a plump, middle-aged spiritualist, has checked into the hospital over fifty times for non-existent complaints; she senses the cries of a young girl in the elevator shaft, a voice no one else can hear. One intern can't stand the sight of blood. Still another has sawed off the head of a cadaver as gift to his lover. Every night, a ghostly ambulance drives up to the front of the hospital, transmitting the same enigmatic dispatch. And washing dishes on the bottom floor, two employees with Parkinson's Disease seem to have an almost preternatural knowledge of the hospital's occult happenings, which they reveal to each other in vague, koanlike dialog.

Van Triers directed this for Danish TV, and each part weighs in at five hours. Profound? Meaningful? Nah. The Kingdom is just a top-notch spooker, so brain-fryingly complicated that it's easy to forget it's escapist trash, with a cast of quirky characters whose mistakes stem from taking the natural and supernatural realms either too seriously or not seriously enough.

As the first part proceeds, the chill level is built block by block; it may have been the theater, but the audience members I talked to felt chills going down their spines as the story drew to its climax. There's the discovery of a doctor's ghost having entered the unborn child, the subsequent exorcism in the basement, a sleep study that's turned into an excuse for fuck sessions, a pregnancy that's proceeding altogether too quickly for comfort – and all this is happening as the Minister of Health plans to tour the hospital.

Part Two (1997) continues the weirdness, with enough edgy hand-held camera work to make you want to invest in some Dramamine beforehand. Hypochondriacal Mrs. Drusse, everyone's main channel to the spirit world, has at last been admitted after a real emergency: an ambulance has run her over. It turns out the staff has been setting up ambulance drag races that are almost as popular as the slasher films in the lounge. Stig Helmer has finally found a way to slip the voodoo potion into his adversary's coffee and make him his slave from the undead. And for the cause of science, unconventional oncologist Bondo has transplanted a cancerous liver into his own body, which earns him the respect of his students at his own doom. Ghosts, a Masonic lodge, a coven of chanting devil worshipers, the Devil himself (with horns), a spider-like agromegalic creature whose limbs have to be held together with braces...there's no end to the mayhem.

Or maybe there is. See the first two parts on video now – and then catch the conclusion in theaters this year. –Steve Spinali

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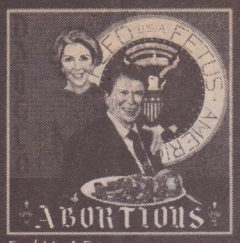

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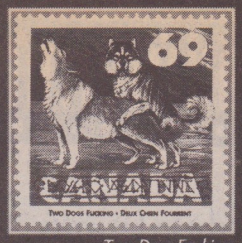

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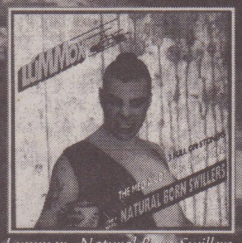

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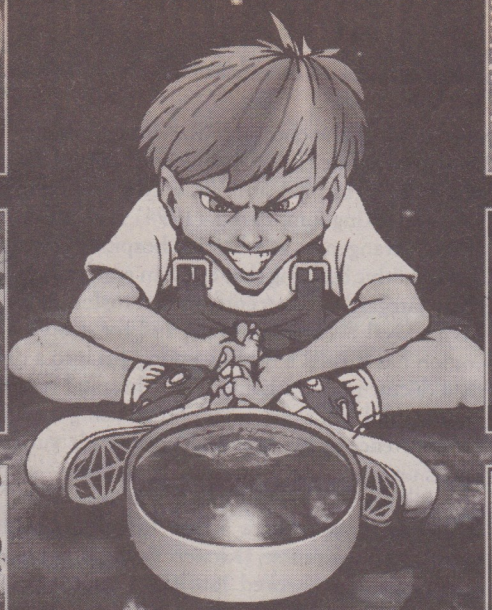

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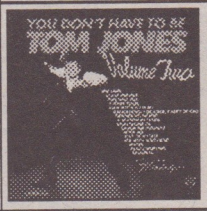

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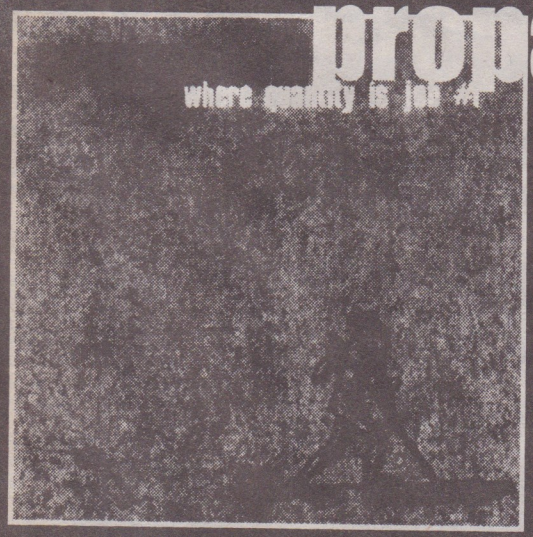
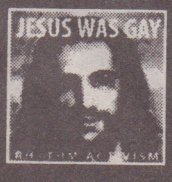


OVER AN HOUR OF RARE, UNRELEASED, OUT-OF-PRINT, LIVE, DEMO AND OTHERWISE HARD-TO-FIND AND EMBARASSING TRACKS! OUCH.

"WHERE QUALITY IS JOB #1" CD



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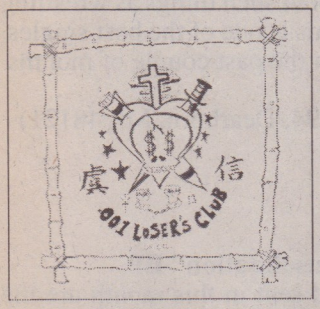
MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings or CD-Rs. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (JB) John Backstrom, (PB) Paul Barger, (EC) Enrico Cadena, (RC) Rob Coons, (AC) Arwen Curry (DD) Dr Dante, (JF) Jonathan Floyd, (BG) Brian Gathy, (TG) Todd Gullion, (LH) Lance Hahn, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (DL) Dulcinea Loudmouth, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (IM) Icki Murrmann, (JN) Jah Nell, (DP) Donna Poole, (BR) Bruce Roehrs, (TS) Ty Smith, (SS) Steve Spinali, (JV) Jason Valdez, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (RY) Rema Young.



.001 LOSER'S CLUB - "Won't Break Me Down" EP

Listening to the first song on this record leads me to believe these kids discovered SCREECHING WEASEL and JAWBREAKER at the same time. They combine the WEASELesque single string playing thing with well-timed pauses that always make me think of JAWBREAKER. "St. Valentine's Day" and "Can't Get It Back" are pretty catchy, but they sound alike, using the same hook. This fish ain't bitin'. (DP)
(658 Maltman, Los Angeles, CA 90026)

A//POLITICAL - "Punk Is a Ghetto" EP

These guys are definitely one of the best bands to come out of the thriving Baltimore anarchopunk scene. A lot of time and effort went into this EP, with the awesome thought provoking graphics and full six-panel fold out poster, done up in the classic CRASS style tradition. Their music also brings to mind early '80s UK peace punk, angry as fuck vocals over mid to fast paced punk, sort of like a more intelligent DEFIANCE maybe. Most of their lyrics are of the personal/political nature and attack problems within our own scene, some of which are well focused, directed and make sense to me. So if spikes and studs political punk is your thing, then don't miss this one. (TS)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

ASTRONAUT CATASTROPHE/NEGATIVE CONTROL - split EP

This record arrived very warped! So this review is definitely compromised, but here we go. ASTRONAUT CATASTROPHE delivers some thrashy hardcore shit that is accompanied by the type of lyrics you might write on the spot in the studio. NEGATIVE CONTROL delivers a Brazilian version of GRITANDO HC-style hardcore... oh wait, they're from Brazil also. This side is pretty good, considering the warped nature of the record. (JV)
(Astronaut Castastrophe, PO Box 471, Allston, MA)

BANDWAY - "Balls Out" CD

WEEN meets ANTISEEN? Two guys having way to much fun, I did laugh at their "Turn to the Bong" (almost) to the tune of "Let There Be Rock". Okay, I like it, I'm smiling, I didn't want to. Rock poseur mockery in all the right ways, " ...c'mon and take the hand, of the man who drives the van, across this wretched land... ". RAD! Whoever the hell you are, you're cool, Brooks and Bo. (RY)
(High Impedence, Red Eye Distro, PO Box 4821, Chapel Hill, NC 27515-4821)

BEDFORD - "Smiles Are the Batteries" CD

If WESTON's 1st album, "Songs of Teenage Rebellion", was the perfect album about innocence of love, then BEDFORD's "Smiles" is the perfect follow up. Yep, BEDFORD has written the perfect vile filled pop punk album depicting what happens when that myth called romance is shattered. This record is just pure bile, great for throwing darts at the photos of the ones you hate. Highly recommended, unless you can't stand reality.(JF)
(Keystone Ember, PO Box 1798, Wilkes-Barre, PA 18702)

MUSIC REVIEWS

BICKLY - "Kiss the Bunny" CD

I hate the blow job cover photo it just seems, I dunno... white trash. All the porno shots hint they're sexist and horny but in reality this is an emotional and sensitive look into the minds of these six (six?) delightful young men. Tackling such sincere and personal song subject matter about a man who preforms sexual activities with a hole in his wall (the song ironically entitled "Fuckwall") and the truth about Sesame Street's Bert and Ernie, BICKLY reminds me of another band, the NOBODYS, who are equally as sensitive and rocking. (BM)
(Fearless, 13772 Goldenwest St. #545, Westminster, CA 92683)

BLOOD BROTHERS - "Red Blooded American Girls" EP

Four songs of post-emo teenage fashion garage punk. Silly, posed and heavily formulated, this seems pretty sassy... I dunno. This is loud and screamy with often vague and elusive lyrics. Two singers, one who mumbles in a goofy accent and one who screams like a cat in a potato sack getting the shit smashed out of it. Look to AREA 51 and the DEATH WISH KIDS for reference. (PB)
(Hopscotch, PO Box 55783, Valencia, CA 91385)

BROTHER INFERIOR - "Lottery" EP

Just choke on the forthright, humorless, unforgiving hardcore angst. This is adequately apocalyptic for the approaching end of the millennium, I say. "As if it Never Happened," for one, is a brilliant fuckin piece of work. They don't waste their words and they won't disappoint. "Inferior" does not apply. (AC)
(Sensual Underground, PO Box 8545 Tulsa, OK 74101-8545)

BUMP-N-UGLIES - "Band of 1000 Holds" EP

Damn! There's no way in hell I'm going to talk shit about this band. First of all, they're from Michigan, Dearborn it looks like. If that place is anywhere close to what it was like when I lived there it's still the most fucked up place I've ever been. Secondly, their music kicks ass. Four songs of catchy, upbeat, off the top turn buckle, atomic leg drop, barbed wire cage match, thick neck, rock and fuckin roll similar to ANTISEEN, COCKNOOSE and LIMECELL, with lyrics about such things as wrestling legends the Four Horsemen. This is one of the best singles, start to finish, that I've heard in the past couple of months. (RM)
($3.50: Chair Shot, PO Box 1994, Dearborn, MI, 48121)

BURNING KITCHEN - "Consolidation" EP

The records that this band sent in this month are the ones that I've been trying to get folks to listen to whenever they ask me if anything good came in. This mixed gender band plays some great punk that has a feeling similar to the AVENGERS, but in a more hardcore direction. One of the things I like most about this record is that it is very straightforward, not a lot of time wasted getting to a point or a hook or a chorus. And yet they still totally stand out. Another winner from Sweden. (TH)
(Communichaos Media, Box 825, 101 36 Stockholm, SWEDEN)

BURNING KITCHEN - "Confirmation" EP

"Punk rock'n'roll against state control"—alright! Four raw yet tuneful punk songs lyrically linked around the theme of what we do for conformity and acceptance. The music is simplistic and fairly one-dimensional, but it provides an excellent backdrop for the emotional female vocals, which come down on the POLY STYRENE end of the chaunteuse spectrum. Cool. (AM)
(Communichaos Media, Box 825, 101 36 Stockholm, SWEDEN)

MUSIC REVIEWS

BURNOUTS - "Porno Queen" EP

Oh man, did these guys ever ask for it. So here it is. "Porno Queen" is a vapid little ditty about, duh, a porno star, and it sounds just like the NOBODYS in vocals and lyrical content. "Anthems Past" is about how today's music is empty and lame, with no meaning or cause, which describes "Porno Queen" perfectly. Side B has covers of the VIBRATORS' "Automatic Lover" and BOB MARLEY'S "Hurting Inside". A lame song, a song about how songs are lame, and two covers. I really recommend this. (DP)
(Pelado, 521 W. Wilson #B202, Costa Mesa, CA 92627)

BUSHMEN - "Life's Hard" LP

Melodic emo pop punk stuff like the stuff that comes out on Allied. This doesn't really move me much. The material and the vocals seem flat. Oh well. (RL)
(NRV, Rock-notes 22, Rue Du Consulat, 87000 Limoges, FRANCE)

CATHODE BOB - "Envy The Numb" CD

What the fuck? Is this reviewable? It's definitely the HOOTIE & the BLOWFISH of punk if it is. No, absolutely, no. I still think this is a joke, college rock. From Canada, BARENAKED LADIES? Die! Die! Die! (RY)
(One Mad Son Music, PO Box 295, Franklin Park, NJ 08823)

THE CHICKEN HAWKS - "Siouxicide City" CD

Here's eleven sleazy bar-room beats from Iowa's lowlifes. Dabbling in slide guitar, CRAMPS-ish sex beat, Poison Ivy esthetics and twangy bass, this stripped down foursome burn with a true lust for rock 'n' roll, and I think this comes across more than the actual songs here. Really, this is the kind of trash that comes to life at a shitty dive with three beers, a shot and a warm body to rub up against. Let's set up a show. (DL)
(Rock and Fucking Roll, 11054 Ventura Blvd., Ste 205, Studio City, CA 91604)

THE CONNIE DUNGS - "Songs for Swinging Nice Guys" CD

...I'm trying to compare them to another band but I'm drawing a blank. Imagine if Chris Appelgren sang for a really good pop punk band and didn't write whack-ass undecipherable lyrics (hard to imagine, yes). Then, throw in a tougher version of the BEATNIK TERMITES to back him up. Release it on Mutant Pop and you've got these guys. Well that's what they sound like any way. Twenty-five tunes from two limited hand made cassettes re-released for your listening pleasure. (BM)
(Mutant Pop, 5010 NW Shasta, Corvallis, 0R 97330

THE COYOTEMEN - "Vs. El Mundo!" CD

I am a fan of these English Mexican Wrestlers. Even though, these days, there are more wrestlers than people, just the idea of them makes me giggle joyously. I already have every recording on the CD, though you probably don't, since I don't think the greatness of the COYOTEMEN has caught on as well as it should. It includes the "Call of the Coyotemen" double 7" that came out on Estrus a few months ago, the "Primitive Urge" 7" and the LP, both of which came out on Vendetta Records. They are a '60s garage-punk band with the attitude of the '70s punks. My favorite quality of the band is their singer, who has a great macho voice along the lines of Handsome Dick Manitoba. In fact, if I was the type to rate rock singers, he'd be in my top ten sexiest-sounding males. Though I'm really glad I'm not that type of person. (CK)
(Estrus, PO Box 2125, Bellingham, WA 98227)

THE CREED - "Up Against A Brick Wall" CD

Holy fuck! A bit of advice to all you aspiring punkers out there who wish to be in a kick-ass band, buy this CD and take notes. Eleven songs of the best street punk I've heard in months. Think of all the things that make early EXPLOITED, the FOUR SKINS and some of CONDEMNED 84's songs great and that's what this Japanese four piece gives you. Killer! (RM)
(MCR, 157 Kamiagu Maizuru Kyoto, 624-0913, JAPAN)

CRETIN 66 - "Black Flag Records Backwards" EP

Watch out boys, long hair is coming back. And for some Hessians I know from KC, there was never any other way. Here to prove it don't have to be speed metal or goth, CRETIN 66 is punk rock and roll '70s Midwest style, minus any heavy wah wah guitar. Tuneful, catchy and free of bullshit, that's the beauty of it. Cultivate a beard and beer belly, enjoy some rock and roll, and you'll understand how they keep warm in Missouri. (RY)
(Safety Pin, PO Box 51241, 28080 Madrid, SPAIN)

CRUDE - "I Will Understand in the Future" CDEP

Three of the four songs on this CD are unreleased, and there is a rerecorded version of "Firm Will" from their split with GRASS that came out on MCR Company. There's never an English translation in their records, and I don't start studying Japanese until later this year, so I can't comment on their lyrical content. Musically they're somewhere between NEGATIVE APPROACH and POISON IDEA, but with weird wanking guitar solos. These four cuts aren't exactly prime examples of Japanese hardcore and didn't really win me over with the indulgent and excessive guitar wank. (PB)
(Straight Up, Kowa BLD 3F Minami, 2 Nishi1 Chuou-Ku, Sapporo JAPAN)

MUSIC REVIEWS

CRUSHED BUTLER - "Uncrushed" 10"

Anytime you hear someone referring to a pre-1976 band as "punk" there's a little eyebrow raising, and deservedly so: someone has some big "point" to make about a band that was "undeservedly" tossed on the reject pile. CRUSHED BUTLER was a band that earned another chance with a name change to the HAMMERSMITH GORILLAS and a record contract with Chiswick. That '76/'77 stuff was solid, but these earlier versions by the same core group dating from '69-'71 are *fucking fantastic!* They come off like a yobbo-UK answer to the shit the MC5 were throwing down at their pre-freakout peak. Its definitely English but still totally rocking. And the picture of 'em on the cover screams Detroit via some Northern mining hellhole. Six songs short but you'll play it a lot more than some overpaid Swedish crap, I'm telling you right now! (RW)
(Dig The Fuzz, PO Box 79, Nottingham, NG5 9BT, UK)

CUSTOM MADE SCARE - "The Greatest Show on Dirt" CD

Hot-Rod, Cow-Punk? This years answer to NINE POUND HAMMER, with a little NUGENT wango-tango. Or maybe HORTON HEAT's hit the amphetamine motherload... *hard!* Or Jeff Foxworthy found his punk rock calling. I don't know, this is almost *too* good, you know, last time I checked hillbillies weren't this slick. But if this is your thing, you have to have it. (RY)
($10: Dummy Recordings, 6201 Sunset Blvd #211, Hollywood, CA 90028)

DALTONIC - "Chattanooga" CD

This is pretty hot shit. Think of DAG NASTY's strong guitar work and SWIZ's sheer ferocity, and you'll get an idea of why this is so damn good. It owes a great debt to that old DC sound, but they manage to execute this stuff with a new attitude and style. Loads of basic aggressive, honest, and uplifting sentiments, too. This is highly recommended. (BG)
($6: Antitem Recordings, PO Box 15135, Boston, MA 02215)

DAMNATION - "Drunk and Stupid" CD

Cool, they appear again with band photos and better artwork. Just what I asked for in my review of their last CD. Unfortunately, musically the last one was a little better. Lots of speed metal and hardcore influence here, I'd appreciate a little more rock 'n' roll. Real modern-day skate core, boy punk. Nothin' wrong with that! (RY)
(R.A.F.R., 11054 Ventura Blvd #205, Studio City, CA 91064)

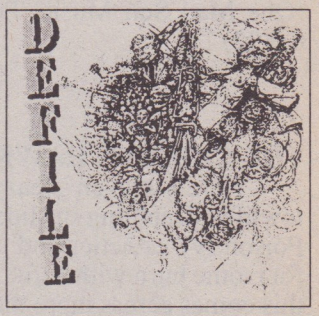
DARKBUSTERS - "22 Songs That You'll Never Want to Hear Again" CD

Well I wouldn't want to hear this whole CD again, but DARKBUSTERS aren't that bad. DARKBUSTERS play the dumb punk thing, with songs about Budweiser and the Lilith Fair, among others. Better than a lot of stuff in this genre, just not enough good material for a whole CD.(JF)
(PO Box, 23 Jacobson St, Norwood, MA 02062)

DEATH SENTENCE - "Thanks for the Support" EP

Boot reissue of an Australian classic from 1985. You miss out on the photos of the original issue, but you do get to witness the hardcore fury and read some of the original liner notes. Fast and solid, they crank out seven songs total, with only two of them taking longer than a minute or so. Blazing stuff—one of those valuable "reissues"—will turn some people onto a Aussie legend. (TM)
(no address)

DEFILE - "Oblivious" EP



The cover of this fella is what Jax likes to call "prison art," or skulls and flames and torturous body-wreckage mayhem all scrambled together. There's a PAXSTON QUIGGLY range between the two vocalists, but the singer with ovaries sounds like an insane evil-villain goblin beast ghoulish cackling mad-scientist, toys take on a life of their own and chant nursery rhymes while chasing you with a bloody knife, lurking under your stairs kind of person. It's evil and brutal and energizing. No joke-core, with a few samples. (AC)
(Laid Off, PO Box 2954, Petaluma, CA 94953-2954)

THE DERITA SISTERS & JUNIOR - "Syllagomania!" CD

JR & the SISTERS deliver 22 pop punk tunes that wander into the RAMONES realm or into later Stevo-era VANDALS. Some of the tunes have dead-on Stevo vocals. Many of these tunes sound too complacent and flat with dumb lyrics. These dudes need to turn up, feedback, speed up, and flip out! (HM)
(High Society International, St. Petersburgerstr 4, D18107 Rostock GERMANY)

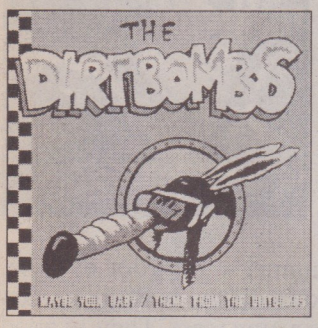
MUSIC REVIEWS

DEVOLA - "Resuscitation" EP

Fans of guys with twerpy screamy vocals should be in line at the post office right now waiting to get their money orders! Sure, CHARLES BRONSON is a good reference, but the wiener effect of this singer is all his own. Thick and pounding, but still fast hardcore chases and pushes the vocals around. I'm told that their CD is quite nice as well, but who the hell wants to listen to a CD? (TH)
(625, PO Box 423413, San Francisco, CA 94142)

DEVON - "Oh God It's Devon" CD

This is fun as shit punk fucking rock. This shit has a great sense of humor. It takes the shape of many different styles for each song. Sometimes grind, sometimes punk, ska punk, and cowpunk. Totally fun. The other twist is it has a straight edge slant. It totally doesn't sound like anything from that crowd I've ever heard. No preaching here though, just fun punk! (TG)
($5:Gruttled, PO Box 554, Landsdowne, PA, 19050)



DIRTBOMBS - "Maybe Your Baby/Theme from the Dirtbombs"

Sorry Mick, but you ain't no Stevie Wonder, and you shouldn't even try to cover such an awesome song. See, that's the problem with a lot of bands doing this scuzzed out blues punk thing, too many fucking covers. The DIRTBOMBS are talented enough that they don't need to do any stinking covers, as their B-side proves, so why continue to do them. Still, the B-side is worth picking up this 45 for. (JF)
(High Maintenance, P.O. box 1771, 9701 BT Groningen, NETHERLANDS)

THE DIRTYS - "Teenage Teenage Problem Child" EP

From Michigan, these cats serve up trashy, garage rock 'n' roll with a serious punk rock attitude. Faster-paced and delivered with a fury that's reminiscent of the NEW BOMB TURKS. This is bare bones, straightforward, traditional punk rock played with passion. All that and no lack of talent. Four cuts, all bad (good bad, not bad bad). I guarantee this will rock your socks off. (KK)
($3 U.S./$5 world, Transparent, 6759 Transparent Dr., Clarkston, MI 48346)

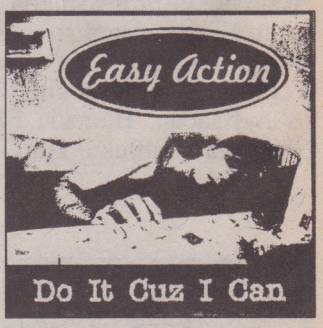
DROP DEAD - "Superior" LP

More blasting political, animal-rights hardcore from DROP DEAD. They consistently remain heavy (in sound and lyrical content) as they passionately drag you down a path of societal injustices. (TJ)
(Armageddon/Vacuum, PO Box 460324, San Francisco, CA 94146)

DYF - "Power Bar" EP

Catchy, poppy punk with some hardcore-ish sing along parts. Being that I'm down with a variety of Whittier bands, and these guys seem like their hearts might be in the right direction (they donate $ from live shows to needy kid charities), I tried to like them, but they rub me the wrong way. It's the poppy thing, they do brag of playing with such bands as OFFSPRING and GUTTERMOUTH. You decide what you can stomach. (TJ)
(Cornerstone, PO Box 6339, Whittier, CA 90609)

EASY ACTION - "Do it Cuz I Can/Solitary Confinement" EP



Featuring none other than John Brannon, formerly the leading light of NEGATIVE APPROACH and, more recently, the LAUGHING HYENAS. The owner of one of the biggest and loudest voices ever captured in a recording studio—it's a shame it sounds like he's in a different room than the band, maybe even on a different floor. The b-side is a reductionist take of the WEIRDOS' LA classic, with the addition of some mangled guitar soloing and grubby non-production techniques. Good single, though a more full-bodied recording would make them all that more convincing. (JH)
(Reptilian, 403 S. Broadway, Baltimore, MD 21231)

MUSIC REVIEWS

EMPIRE FALLS - "Rekindling the Fire" CD

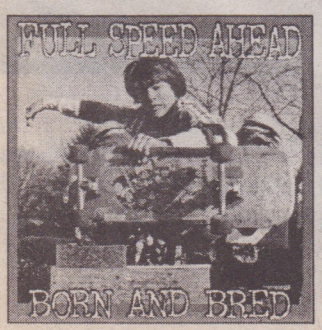
And recycling the music! Damn - not sure where everyone out there picked up such bad friendships, but being so betrayed certainly does take it's toll. Didn't want to judge a book by it's cover, but might as well have. Finger in the air, beat up the skinny guy, blah blah blah. Includes PROJECT X cover. Decent when they pick up the pace a bit (like 'Nightfall'), but so formulaic everywhere else I found it amusing. Next! (TM)
(Back Ta Basics, 79 Third Ave 2nd Floor, Patterson NJ 07514)

EXIT: 86 - "Personal Check" CD

These girl crazed kids must've been distracted when they made their CD covers because they didn't put EXIT: 86 on either side. The cover is still pretty stylin' in a '50s way. Musically their pop punk goes between TEN FOOT POLE and newer MTX while their lyrics all obsess over girls except "Food" which deals with a girl at a buffet. Nine horny ditties in all. (HM)
($6 ppd: 200 Riverbluff Dr Apt 309, St. Charles, MO 63301-3586)

EXTREME NOISE TERROR - "The Peel Sessions" LP

This is a reissue of the double Peel Sessions LP that came out a few years ago, only this LP includes all three BBC sessions instead of only the 1st and 3rd. Most of you know who E.N.T. are, so they don't need much introduction. But for those of you in the dark, they were one of the forefathers of extremely fast duel-vocaled crust punk mayhem, one of my all time faves for sure! Glad to see they included most of the lyrics, as some are just as relevant today as they were back in '87-'90 when this stuff was recorded. Inspiring shit for sure and will remain close to my turntable for years to come. One brief piece of advice though, avoid their new death metal LP on Earache as it's a complete waste of vinyl! (TS)
(Vinyl Japan, Hamada Bldg. IF, 4-7, 7 Chome, Nishi-Shinjuku, Shinjuku- Ju, Tokyo, JAPAN)



FULL SPEED AHEAD - "Born and Bred" EP

These guys are doing a '80s hardcore throwback thing. But not the type that has been the trend lately—the youth crew deal. This is skate boarding, flannel-tied-around-your-waist, bandanna-around-the-head hardcore. It's really worth checking out. (TG)
(Teamwork, PO Box 4473, Wayne, NJ 07474)

THE GENERIKS - "Revenge of the Dung Beetle" CD

Not sure what to make of this band. The songs are a bit cock rockish. A heavier version of the early '80s metal band KROKUS maybe? The singer definitely tries to sing a bit too much and sounds like a b-grade Vince Neil. Actually, this is pretty crappy and I put a thousand curses on Ray and all of his ancestors before him for making me listen to this. (RM)
(Retrograde, E. Indian Road, Suite 209, Phoenix, AZ 85018)

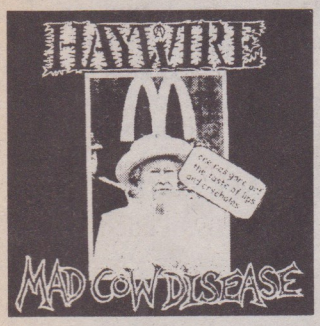
GENUINE - "A Bond Still Strong" LP

High quality straight edge hardcore brought to you from the guys in UNDERTOW, BOTCH, TRIAL, etc. I was skeptical because I hate records that have stickers saying, "featuring members of... " but this record holds it own. This one sided LP is most definitely rooted more in the punk roots of straight edge hardcore (do I dare call it somewhat '88-retro?) which, for me, is more enjoyable than the 20th generation PANTERA hardline bands that scourge the scene these days. The production is thick, the songs are catchy, and there are tons of choruses for you to start memorizing... so get it and enjoy. (MW)
(Excursion, PO Box 20224, Seattle, WA 98102)

GRIPS - "Grapple with the... " EP

Oh, they're all right. Even though they rely on the hackneyed *lucha libre* mask gimmick, like fellow Britishers the COYOTE MEN, LIGHTNING BEAT MAN and about fifty other bands—lots of yeah yeah yeahs, maracas beating along in the right channel, titles like "Dragstrip Rumble" and "Voodoo Juice". The drummer's got a lot of style, though, and the production shows off the buzzing guitars without making it all sound like a gray mess. They're good in the same way the SPLASH 4 are good. I can't make out any of the lyrics but I love the ninth-generation Mick Jagger sneer filtered through thirty years of punk, rock, suck, and everything in between. (JH)
(US: PO Box 2125, Bellingham, WA 98227-2125, Europe: 8 Wordsworth Ave, Sutton-In-Ashfield, Notts, NG17 2 GG, UK)

MUSIC REVIEWS

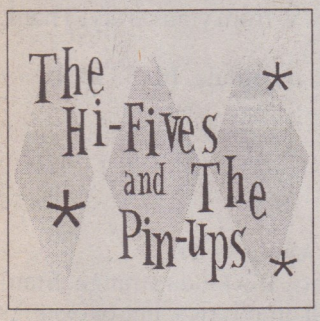


HAYWIRE - "Mad Cow Disease" EP

No question on where they're from—sounds like UK hardcore through and through. Some great samples trim out straightforward songs, although the pseudo-reggae stuff was both distracting and atrocious! Another solid release from a label noted for doin' up some great hardcore. Never the flashiest or most colorful, reducing it to the primal, angst-ridden basics. (TM)
($5: Blind Destruction, Box 29, 82 Colston Street, Bristol BS1 5BB, UK)

THE HEARTBREAKERS - "Auf Wiedersehen..." CD

No, not *the* HEARTBREAKERS, I'm afraid. These jokers are from Germany, and play your basic rocky, mid-tempo punk anthems. A bit too heavy on the rock, minus the roll, unfortunately. One of them is dressed like Zorro on the sleeve, however, so ten points for that. (AM)
(Scumfuck, PSF 100709, 46527 Dinslaken, GERMANY



THE HI-FIVES/THE PIN-UPS EP

You know the HI-FIVES, right bub? From the sounds of it, the PIN-UPS could well be their little brother band. Truth to tell, the more frantic side of the HI-FIVES sound is best represented on this EP by the PIN-UPS "Me2=U," while the HI-FIVES are sounding more Mersey than Beat on their two cuts (which they do well, make no mistake). My only beef is that the guitars just aren't loud enough anywhere on the EP. (DD)
($3: Go Zombie, PO Box 591822, San Francisco, CA 94159-1822)

HOODRAT/CONSUMERIST - split LP

1. The cover is a photo of little Lego punks with mohawks and camo pants battling little Lego cops with batons. I'm not a huge sucker for cutesy cultural nostalgia stuff, but this hits the "Aww, ain't they clever?" alarm. Aww, ain't they clever? 2. HOODRAT: Once again, I encounter the "it's all good, toss it in the stew" approach to youthful punk rock. They dress like a "'77" band (aww, ain't they cute?) but are "sxe," and pack the liner notes with ARA and other political stuff. I'm not arguing, I'm just confused. They have an '81-girl Wave-y punk sound (which I like) but do a ska thing sometimes, which I can do without, plus a heavy dose of pop and the occasional Bjork-y squeal. Where am I? 3. CONSUMERIST: Same tune, every song. Why? Your friends will still like you if you're not in a band, I hope. (AC)
(Hoodrat, 1011 Upper Middle Rd. E. #1314, Oakville, Ontario L6H 5Z9 CANADA)

HOT DOGS - "Army" EP

I've been paying for my band name snobbery ever since I jumped way too late onto the DEVIL DOGS bandwagon. Esssh! Never again, even with a band calling themselves the HOT DOGS. Four song EP here and this band manages to pull something off very few bands even attempt anymore: playing slow and keeping it interesting. You do it with tension and riffs, something these guys have in bushels, pecks and furlongs: huzzah! This EP comes complete with a camouflage sleeve (dull green copy paper), don't let it put you off. A single that burns with the same menacing power as later period PAGANS, no shinola. I hope these guys put out some more stuff in the near future, they seem to have an actual future! (RW)
(Safety Pin, PO Box 51241, 28080, Madrid, SPAIN)

ID - "I'm Really Cool Now That I Shaved My Head" EP

From New Hampshire comes this grindcore outfit, it's a pretty lo-fi recording considering it was recorded at the infamous Head Room Studios in Boston. Musically, it's pretty straight ahead mincecore with slow tortorous parts, maybe a mixture of a very primitve ASSUCK meets AGATHOCLES in their early days. Lyrically, it's nothing but bleak hatred and nihilism towards the whole human race, nothing optimistic or happy here. Give this band a couple more years and they could be very good. (TS)
(Crackpipe, PO Box 725, Hudson, NH 03051)

MUSIC REVIEWS

INFILTRATORS - "Don't Give Me Your 'Old School' Lip. Just Get Your Metal Out Of My Hardcore" CD

The INFILTRATORS are one of the tough new breed of New York hardcore punk bands who play fast and hard punk with Oi! overtones. The lyrics deal with subjects such as unity, treachery and fighting for your beliefs. This current compact disc pays homage to the legendary prowess of the Kings of the New York Hardcore Scene; AGNOSTIC FRONT. This INFILTRATORS CD is another good release from that predictable, high quality, Oi!/Punk label, Oink Records. (BR)
(Oink, P.O. Box 27813, Washington, D.C. 20038)

INOPPOSITION - EP

This band hails from Denver and this is their debut EP, and it's so much better than most of the debut records I've had to review here at MRR. Extremely political lyrics—they even include a list of contacts so you can yourself get involved, and some very infectious melodic crustcore (melodic to me, anyway). A politicized MASTERBAITER that gets taken a bit over the top from time to time. Consume this. (JV)
(Inopposition, PO Box 101763, Denver, CO 80250)

INTIMATE FAGS - "Break the Back/Fake"

Go buy a rubber, boys and girls so you can warm up to Japanese imports the INTIMATE FAGS (way rad name), because Castro's favorite record company is flaming out in the new year with spot color record sleeves! Trashy, fun production with two catchy songs you can spit some beer to. Fans of the Rip-Off collection will wanna get your geeky asses to the record store immediately. Flame on. (DL)
(Rip-Off)

JUDGEMENT - "Night Brings" EP

Well it looks like they lost their 2nd vocalist and are now down to a 3 piece. This is still the same hard charging Japanese punk you have come to expect from these guys. The one downfall of this record is the funky vocal effects on the song "Heart of Darkness". It really zapped the song of any power. Nonetheless, I can already see you scrambling to add this to your collection, so have at it. (RC)
(HG Fact, 401 Hongo-M, 2-36-2, Yayoi-Cho, Nakano-Ku, Tokyo, 164-0013 JAPAN)

KILL SADIE - "E.P. No. 2" EP

Wow. This is pretty great. Totally out of control punk with slight emo leanings. Sort of like an amalgamation of early N.O.U. with LOCUST or something of that ilk. Maybe not as quirky as either of those examples, but punchy as fuck with enough change-ups to keep you focused. You just know they kick ass live. No bullshit here. (LH)
(THD, PO Box 18661, Minneapolis, MN 55418)

KNUCKLEHEAD - EP

Damn, I was familiar with these guys from their old demo, but this EP completely floored me. KNUCKLEHEAD break away from the standard approach and mix traditional Japanese hardcore song writing with grindcore parts and super low vocals (not death metal style-just super heavy shouted vocals). It's only a 2 song EP, but a band as good as these guys will probably have a full length out by the end of the year (I'm keeping my fingers crossed). Best EP I heard all month. (MW)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-cho, Nakano, Tokyo, 164-0013, JAPAN)

KNUCKLEHEAD - "Little Boots" CD

Uhhh jesus. A bit of advice to all you aspiring punkers out there, if I wanted to hear RANCID, the SWINGIN' UTTERS and now it would seem, the DROPKICK MURPHYS, I would go home and play their records. Please, oh please, do not attempt to shamelessly ape these bands, which this *Canadian* three-piece does (and fairly well by the way) and expect a good review from yours truly. Thank you. Goodnight. (RM)
(Far Out, PO Box 14631, Ft. Lauderdale, FL 33302)

LEFT ALONE - "Stranded Again" CD

Hmm, how to describe this. It's kinda strange. Standard SoCal style hardcore with emo lyrics, but two songs are ska with emo lyrics. I thought these styles were all about kicking in heads and drinking and fucking shit up and unity, not whining about getting abused and dumped by girls. I really liked the packaging; handmade folded over cardboard cover like a double LP with a little separate sleeve for the CD. (DP)
($5: Counterfeit, PO Box 281, Torrance, CA 90507-0281)

MUSIC REVIEWS

LEFT FOR DEAD - "Splitting Heads" CD

Well, what have we got here? How about a discography of L.F.D., which includes their splits with OCHRE, ACRID, and CHOKEHOLD. This also has 11 quality live songs on it. Fuck, I don't know how I let this band slip through the cracks on my listening rotation, because this fucker kicks my ass. Vicious ear-shattering hardcore that is heavy on speed, rawness and anger. The lyrics are of the "humanity is fucked" variety. But we all knew that anyway, didn't we? (RC)
($7ppd: No Idea, PO Box 14636, Gainesville, FL 32604)

L.E.S. STITCHES - "Jungle Man/Disgusted" EP

These spiky haired New York clowns should not even try to play '77 punk rock in any capacity. I just don't even get it, it's not hard to recognize that there's a better band with damn near the same name in Southern California, and this bull shit has been going on for a while now. There isn't much similarity in the sound of the two, but it's just not enough worlds apart to be cool, ya know. If you like gettin eternally shown up—go for it, just keep your fourth-rate, tired sound outta my ears! (RY)
(One Foot, PO Box 30666, Long Beach, CA 90853)

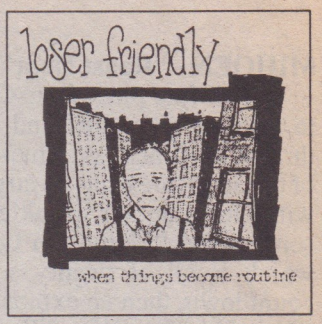
LES TECKELS - "Ouah Ouah Music for Working Class!" LP

This new record on Wild, Wild Records from France is surprisingly good. Who would have thought members of STEVE & THE JERKS and the NO TALENTS could play Oi! this well. Mr. J. Heermann, resident authority on French punk, informs us that this was not intended as a parody of an oi record (i.e. HARD SKIN) - in this case the players pull it off with much aplomb.. With singing and guitar playing that reveal a reverence for SHAM 69 and the COCKNEY REJECTS, this is an uncanny bit of cross-genre bending. (BR)
(Wild, Wild, bp55, 92123 Montrouge, Cedex FRANCE)

LIMECELL - LP

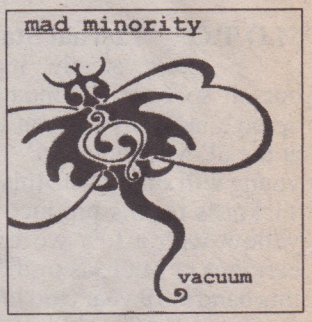
Meat in the head and rocks in the throat. Hey filthy fools, the new LIMECELL LP is here! Waste no time obtaining this greasy piece of punk glory. Emo-wuss trash is my punk rock treasure, and LIMECELL is the whole dump! The most street sensible of the Confed of Scum set, and probably the largest (a real love sandwich comes to mind)! What more can I say, it's bringin' home the bacon, and the noise, in spades! (RY)
(Safety Pin, PO Box 51241, 28080 Madrid, SPAIN)

LOSER FRIENDLY - "When Things Get Routine" EP



I saw these guys almost a year ago opening up for DOG-FATHER and the KNOCK-OFFS. It's nice to know these guys haven't changed, they still sound like CRIMPSHRINE and they're still pretty catchy. Not my cup of tea, but this ain't half bad. (BM)
(Loser Friendly, 2060 Lexington Ave., San Mateo, CA 94402)

MAD MINORITY - "Vacuum" EP



There's a lot of good stuff coming out of Germany, for the first time in ages, and a lot of it is treading that narrow path between hardcore, straight edge metal, and emo. Thankfully, the MINORITY spend a lot of time on the hardcore edge of the path, but their forays into melodic territory don't get in the way. The vocals are a strong point here, and are perhaps the element that keeps them from sounding too poppy at times—they're hoarse and angst-fueled enough to please all but the most die-hard grind fanatic. (AM)
(Operation Mindfuck, Haltenhoffstr. 8, 30167 Hannover, GERMANY)

MARTIAN BIGBLOCK - "Dendrite Rock/Miss Tomato Pie"

Another heavy guitar STOOGES-style outfit, this time from Oklahoma, not Sweden. Unfortunately, not as good as the Norsemen, HELLACOPTERS, GLUECIFER, PUFFBALL, but still giving it a go. So short and free of band photos, my interest is tweaked, I do hope to hear from them again. Keep rockin' in HANSEN country!! (RY)
(Oil Capitol, PO Box 2167, Tulsa, OK 74101)

McVEIGHS - "Tear the Cities Down" CD

We got 36 tracks here, 9 of which comprise the "Tear the Cities Down" portion of the disk, the other 27 songs are bonus tracks. Go figure. Fast punk shit with a good sense of humor and depravity. I could imagine them playing a show with the HUMAN BEANS, where the McVEIGHS' tighter sloppy punk would complement the huh? what? sloppy punk of the aforementioned band. My favorite song on this is either "Pants Are for the Weak" or "Go Suck G.G. Allin's Dead Dick You Racoon-Fucking Slimecheese." (TH)
(McVeighs, 222 Cherry St W, Newton, MA 02165)

MUSIC REVIEWS

MIHOEN - "Raast Door" EP

This four piece from Germany seems to have listened to a lot of early DRI and MDC as well as BGK. Pretty thrashy stuff here. At times it gets a bit tuneless, but some of the songs are right on target. Fast, aggressive and catchy with bits of humor sprinkled throughout. Plus they have a song called "Plutonium Op Het Dak Van Zak Chirac", which is all of twenty seconds long and ends with a countdown, then an explosion. I liked it. (RM)
(Wok, Htrechtse Weg 305, 3731 GA De Bilt, GERMANY)

M.O.T.O. - "Eternal Standby" EP

.....slow, steady, melodic.....very under-produced, but oh so catchy...kinda sounds like somebodies rough demo.....actually I haven't heard anything this catchy here at the ol' MRR chickin' 'n' waffle in some time.....all you young will surely hate this due to the fact that there ain't no slickness to this product whatsoever.....the cover is just yellow with a few words.....no cool punk rock fotos or cartoons or hot rods or dice and tits.....just yellow.....god, this band is 19 years too late.....the kids would have flipped fer 'em in 1980.....kids today....what's the matter with kids today.....oh yeah, this band is from Chicago.....(SW)
(MOC, 4932 Linscott, Downers Grove, Il 60515)

MOB 47 - "War Victim" EP

This EP was sort of a let down because the songs are taken from other bootlegs (the boot LP's "Racist Regime" and "Ultrahuset Massacre"), so the material has been heard before, and the sound quality is extra distorted. Doesn't really matter what I say, because any fan (like myself) would have picked this up anyway. If you're not familiar with the ballistic Swedish thrash that MOB 47 created, check this out, or the discography CD put out by Distortion records. They stand as probably one of the biggest influences on modern, fast hardcore, although few have come close to what they did back in the early 1980's. (MW)
(Spasmoparapsychotic, c/o N. Gosselin, 1720 Talleyrand, Brossard, Quebec, J4W 2J2, CANADA)

THE MUGSHOTS - "People Without Nerves" CD

Many of the CD only releases sent to MRR over the past 6 or 7 months have turned out to be nothing more than overproduced demos by bands that never play live because they spend all of their time in the studio, I guess. So I put this CD by the MUGSHOTS into my stereo, hands shaking and beads of sweat pouring off of my brow, and pushed play then retreated to the back of the room. Moments later I was treated to something pretty fucking good, mates. The MUGSHOTS definitely have an old school sound that owes a bit to BLACK FLAG and the CIRCLE JERKS to be sure, but it gets mighty interesting when the female vocals come in because then it's like another band entirely, say SNAP-HER. (JV)
(The Mugshots, 917 Abercorn St., Savannah, GA 31401)

THE MULLENS - "Texas Punk Rock" EP

For a while I couldn't understand why everyone was so crazy about the MULLENS. Their records are ok, but I just couldn't get what all the fuss was about. Fortunately for me, they played in SF a couple of months ago. It was a fun show. Everyone was dancing and the band played great, outlasting most of the audience, myself included. I've found a new appreciation for them. I just wish they could translate that to their records. (CK)
(Safety Pin, PO Box 51241, 28080 Madrid, SPAIN)

MURDOCK/YUM YUM TREE - split EP

Both of these bands tend toward a tortured HC emo sound. The sound is piss poor, but both bands are decent. MURDOCK takes a traditional Ebullition style path, while YUM YUM TREE are a little weirder trip altogether. For that reason, I like them more on this EP. The female vocals remind me of the CRUCIFUCKS, and the second song has a surprisingly catchy chorus. Not bad. (BG)
(Push Pull, PO Box 471, Allston, MA 02134)

MYND BENT/SAPHEAD - split EP

Both of these Arizona bands play heavy, thick and metallic crust. Influences seem to be some EXTREME NOISE TERROR, NAUSEA and SEIGE, but there's not a whole helluv a lot to set this apart. This is a worthwhile and notable document of Tucson crust, just wished this was a bit more creative and attention grabbing. (PB)
(Saphead, 1411 West Niagra, Tucson, Arizona 85745)

MUSIC REVIEWS

NAILED DOWN - "Honour and Glory" 8" flexi

Finally! Australia's NAILED DOWN release another great record. After starting out with a that great P.E.F.E. 3" CD, they slowly went downhill after that. But this seems to be a turn for the better. This is similar to the fast raw thrashing punk that turned me onto them in the first place. Great stuff! (RC)
(Six Weeks, 225 Lincoln Avenue, Cotati, CA 94931)

THE NEUROTONES - "Radio's Dead/Bad Connections"

Here you got a boss concoction—music to lust to. Reverby semi-hollow body guitar, West Side Story back beat, and exaggerated rattlesnake vibrato vocals that keep this wolf pack howling at the moon. Wearing punkabilly roots like a badge these cats remind me of the good ol' boozy days of the GUN CLUB (R.I.P). Comes with hot girl pin-up calendar for added pleasure. See ya in hell kiddies. (DL)
(Do Yourself In, 5426 Hersholt, Lakewood, CA 90712)

97a - "It's In Our Power" EP

Gotta admit, I was fearing the worst when I saw the cover. I've certainly heard a number of statements attributed to this band I'd be nervous about—seeing an American flag over the Declaration of Independence on the cover was a bit disconcerting. Can't make much of a statement in three odd minutes (entire length of both sides!?), and the lyrics to one of three songs is here, apparently advocating informed voting decisions. Public Service Announcement, anyone? (TM)
(Teamwork, PO Box 4473, Wayne, NJ 07474)

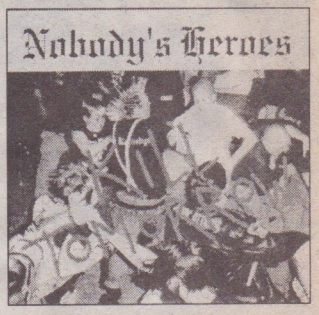
97a - "It's In Our Power" EP

A fucking American flag with the Declaration of Independence superimposed on it. That's what's on the cover of this EP. Wow, the revival of East Coast Hardcore late eighties style is nearly complete. In just weeks I'm sure I'll hear tale of pledge of allegiances at shows, just like good ol' AGNOSTIC FRONT used to do. (TH)
(Teamwork)

NO CONTEST - "Fuck Everyone" EP

NJ youth crew straightedge that gives everyone the bird. NO CONTEST promotes the you-live-your-life-I'll-live-mine belief and if you get in my way, fuck you. The kids are pissed, and they are ready to fight for what's right. They've got heart and know how to write a catchy song with enthusiasm, keeping it real. (TJ)
(Special Forces, 10 Garvey Dr, Jamesburg, NJ 08831)

NOBODY'S HEROES - "Kill Tomorrow" EP



The picture on the cover makes me laugh. I haven't seen a hawk or a pit like that since I was in high school. As for the music, think early SCREECHING WEASEL although not as much energy. Lyrically it's pretty depressing, and if they think that no one likes them then how do they expect to sell records. So beside the fact that I'm almost offended by the song "Ugly Girls", it's pretty normal sounding record. (PA)
(Fan Attic, PO Box 391494, Cambridge, MA 02139-0015)

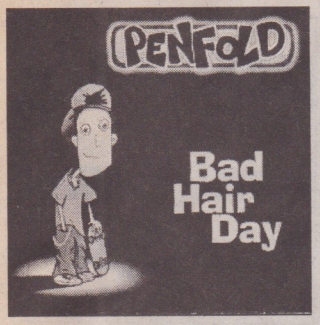
OFF TARGET - "Follow" CDEP

These Milton Keynes lads have done themselves proud on this release—their first, I believe. Four tracks of melodic yet rough-edged pop punk, in their finest moments bringing to mind LEATHERFACE. The recording's a bit lo-fi, which probably adds to its charm. (AM)
(Off Target, 43 Weavers Hill, Fullerslade, Milton Keynes, MK11 26N , UK)

THE ONLY ALTERNATIVE - "Give the Money to Bob Marley's Wife" EP

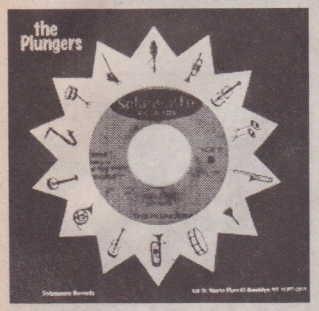
The ONLY ALTERNATIVE are a mid '80s melodic punk band with ex- members of the CARPETTES from London, England. The A- side, which is the title track of this EP, is boring and quite disposable. The first song on side B is "Who's the Best" and this number has a fun pop-punk melody to it. This song segues into the only really interesting punk song on the record: "I Shot John Lennon". If you see this disc used, it might be worth buying for the final song. (BR)
(Incognito, Senefelder St. 37A, 70176, Stuttgart, GERMANY)

MUSIC REVIEWS



PENFOLD - "Bad Hair Day" EP

A brit pop punk band here in the TRAVIS CUT and wanna-be SNUFF vein. Not bad influences, just not too successful at pulling it off. Decent just not great for now. (RL)
(26 Gatesmead, Haywards Heath, W. Sussex, RH16 1SN, UK)



THE PLUNGERS - "Come on Let's Go/Cool Diner"

Since there are so many girl bands that don't rock, you owe it to yourself to listen to the PLUNGERS. Featuring Masayo and Akiko formerly of the STALLIONS, the PLUNGERS are the female DEVIL DOGS. They're that cool. Melodic songs, yet they don't skimp on guitar. I've never been a big fan of "Come on Let's Go" in it's original version (I think I've seen the movie "La Bamba" too many times), but "Cool Diner" is a great song and I'm sure there's more where that came from. (CK)
(Solamente, 312 Park Place #3, Brooklyn, NY 11238)

PORN FLAKES - "The Number of the Beef" CD

A metal/funk/rap groove thing starts off this CD and plagues all but a scarce few of the 14 tunes. The FLAKES possibly reveal their inspirations by covering ICE T and the DAYGLO ABORTIONS' "Acting Like Black Sabbath". These wacky FLAKES spice up their metal/groove/rap jams with crazy sounds, samples, scratches and lyrics. I'm not into this shit, but they seem to put in a sincere effort. Webhead computer types can check out this on the FLAKES' ultra-modern website. (HM)
(PO Box 2507, Toledo, OH 43606)

PUSHOVER - CD

So this band consist of five guys who also happen to be in the skacore-lite band MEALTICKET. PUSHOVER play power pop with horns, that even at its best moments remind me of a bad STYLE COUNCIL. Plus, the label who put this out didn't see the need to send a tray card, so I have no contact address. I guess it's the buyers lucky day. (JF)
(Pork and Bean)

PROTEX BLUE - "Anp" EP

I can't believe it, a ska punk band that is actually original, intelligent and interesting. What an anomaly. There is more accent on the ska than punk here, and it's very reminiscent of old YOUTH BRIGADE and 7 SECONDS, with a '77ish influence leaking through, too. The lyrics are mostly political/social commentary done from a very human perspective. Strong, catchy songs and sound. Maybe my favorite of this issue. (BG)
(Small Budget, BP No 07, 78 110 Le Vesinet, FRANCE)

RADIO SHANGHAI - "2-Dimensional Girl/You Teasing Like You Do"

Poppy stuff from Japan, from a band of fussy-looking weirdos with spiky bleached hair and pink mohair sweaters. "2-Dimensional Girl" reminds me a great deal of the early San Francisco boy-girl act the MUTANTS—you haven't heard of them and neither have RADIO SHANGHAI, so any similarities to bands living or dead are purely coincidental. It's an interesting novelty to a hard case like myself, though they might be too saccharine for all the little tough-assed punk rockers. (JH)
(Answer, Hase Bldg. #2 B1 5-49, Osu 3 Naka-Ku, Nagoya City, Aichi 460 JAPAN)

RC5 - "You're Gonna Pay" EP

Guys who do a pretty credible MUDHONEY/DEAD BOYS thing, sometimes so convincingly it's scary. All with '90s sonic clarity courtesy of the guy who originally put the flannel in Arm and co: Jack Endino. Naturally, there are snatches of IGGY and his ilk (goes without saying) but hey, good hair-swaggin' tunes, it slices, it dices... Definitely can do worse here. (JY)
(Smalltown)

MUSIC REVIEWS

RETALIATOR - "Feel the Power" EP

Why do I always get the anti-gay records?!? This is my only review this month!! Sure, it's fun to point out what idiots people are. And sure it's fun to rip peoples ideologies to shreds. But what happened to the good records?!? This is another example of how a half decent band can end up on the shit list. In the title track "Feel the Power", the whole song is dedicated to beating the shit out of "fags". Fuck you dude. You sound like some kind of BNP wank!! I don't know anything about where you're from, but I've had friends who've ended up on life support in the hospital because of shits like you. Fuck you!! Fuck your band!! And when the day comes (not if, but when) when a bunch of "fags" end-up crushing your fuckin' skull, I'll be dancing on your grave!!! Maybe then you'll feel the real power, motherfucker!!!! (JB)
(Data)

RETARDED - "Saturday Night I Wanna Go to the Show" EP

Four tunes from this Italian outfit, three guys who clearly have a RAMONES fixation—from the powerchord punk style (which replicates the guitar sound from "Rocket to Russia"), and song intros (the "one-two-three-four"s are a direct lift), to its lyrics (mostly about teenage fun—girls, going to punk shows, drive-ins). All that's missing are the RAMONES' great tunes and Joey's soulful vocals, making this all the more disappointing. Their special thanks to the RAMONES on the record credits is almost superfluous. (SS)
(c/o Giacomo Francioni, Via Barontoli, S. Rocco (SI), ITALY)

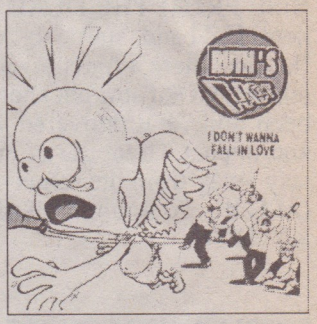
RETARDED - "Judy Wants to Be My Girl" EP

I have to admit, I saw this and at first I thought, wow looks like it might be a cool pop-punk RAMONES thang. Then I noticed the band is from Italy and thought, my god, who do these guys think they're fooling, they're from Italy, they can't play pop-punk. I'm a dumb-ass, never listen to me again; four quality pop-punk tracks that reek of the RAMONES. Low marks for creativity, but still a good and enjoyable pop record. I did notice that this is one of two EPs that came in from this band this month. Can you say "Marketing 101"? (KK)
(Mamma ho Perso l'Aereo, c/o P. Nardi, Via Gamalero 19, 27058 Voghera (PV), ITALY)

THE ROCKETS - "Electric Superinvention" EP

I believe this is the third or fourth take-off by this Swedish wanky trio. The ROCKETS blast out that same HELLACOPTERS' brand-o-super-high-voltage-high-octane-(insert other exaggerated, overrated term here)-rock. Other comparisons? Okay remember the early days of grunge the FLUID, MUDHONEY, etc. Please God, don't let history repeat itself. Anyway, I can dig it, but I wanna hear something more distinctive, pretty please. I mean they call this record "Electric Superinvention", but there isn't anything being invented here. I think this calls for a "electric super intervention", hmm. Hey, anyone got any good Polka records? (DL)
(Safety Pin, PO Box 51241-28080, Madrid, SPAIN)

RUTH'S HAT - "I Don't Wanna Fall in Love" EP



Dear RUTH'S HAT, You suck. This is one of the best fuckin' records I've ever gotten to review and of course... no reviewers copy!! Stingy bastards. Harmonies up the wazoos, catchy hooks and geek vocals. I hate you... P.S. Your cover of BOBBY DARIN'S "Dream Lover" had me swooning like never before. A flawless pop punk record (how many of those do you see every day?). (BM)
($3: SPG, PO Box 1550761, San Rafael, CA 94915)

SARCASM - "Brave New World" EP

This record was recorded back in 1995 in the same studio they recorded the other two EPs I was able to get my hands on "Your Funeral, My Party," and "The Lowest Form of Wit," which was put out on Tribal War records and is the best of the batch. That said, their new record sounds a bit more like the earliest record I have by them, which in this case means it's faster, thrashier and less ominous. I prefer this style normally, but they do the slower ominous style very well. SARCASM's sound ranges from CONFUSE to b-r-ru-u-t-a-al-l-l. I like it. (JV)
($6: Chaos Extraordinaire, BP247. 75232 Paris cedex 05, FRANCE)

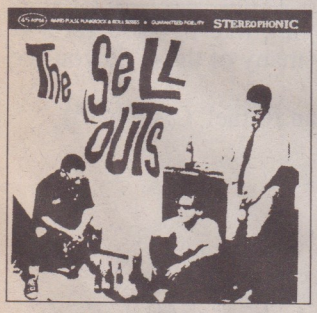
MUSIC REVIEWS

SCREWBALLS/SHRUBBERS - split EP

The recording on the SCREWBALLS' side sounds like their drummer masterminded the engineering so he was ten times louder than everyone else. I can barely hear that SCREECHING WEASEL intro that has become so familiar this month. The REPLACEMENTS cover is decent though. The SHRUBBERS are more straight-forward generic punk and don't blatantly ape any particular style. (DP)
($3: Dingus, 900 S. Silverbrook Dr., West Bend, WI 53095)

S.D.S. - "Ameber" CD

Their last LP had such weird cover art, I know a bunch of people who were worried. It's almost like RISE FROM THE DEAD all over again - a blazing Japanese HC band starts to 'diversify', and get weird and flaccid. There's hints towards that here, but overall, it's a (short!) CD of straight ahead hardcore. Nothing that hasn't been done, but delivered with their characteristic energy and impact. Great use of dual vocals when they do it. Just stay away from the remix 12"s, eh?! (TM)
(M.C.R., c/o Sound Pollution, PO Box 17742, Covington KY 41047)



THE SELL OUTS - "Swinging Bombs" EP

Cool low-fi garage punk shit from these grisly Brazilians who haven't sold out since their "Hey Mofo" single. In fact, this sounds right on par with that single. The distorted vocals and roving bass lines on "NA NA NA" make it the hit and should've been the lead off tune, but I can see why they might want some of those popular oi progressions of "Swinging Bombs" to sell units (nothing too oi to merit an oi following). A delightful release. (HM)
(Rapid Pulse, PO Box 5075, Milford, CT 06460)

SILVER TONGUED DEVIL - "Over the Top" 10"

Driving punk rock that's part traditional punk rock and part pub-punk. These guys are from Pennsylvania, but they sound like they belong in Jersey drinking beer in Bergen County. Pretty good, but I find the whole testosterone, punk rock, beer drinkin', bitch slappin' thing kind of boring. (KK)
(Safety Pin , PO Box 51241, 28080 Madrid, SPAIN)

SKELETOR - "Deadhead" EP

Scary horrorcore thrash from Sweden. Like the MISFITS during their thrash period, but without the camp rockabilly element they had. Songs about death, zombies, beer, and school. How can you go wrong? Nice looking picture disc, too. (AM)
(Communichaos Media, Box 825, 101 36 Stockholm, SWEDEN)

SLINGSHOT EPISODE - "Lid" EP

Cool three song pop punk with a bit of an edge to it. The guitar sound and music is reminiscent of J CHURCH. A good record, like to hear more from this band. (MM)
(Rags To Records, PO Box 971, Bloomington, IN 47402)

SOCIETIC DEATH SLAUGHTER - "Butcher" CD

Well, it's about time somebody decided to bootleg this amazing Japanese band. The immediate comparison I hear in the music is "In Darkness... "-era ANTISECT, and I think they're happy with that by the similarites in graphics and overall sound. This contains everything they've done except for their new MCR LP "Ameber". It's got songs from 2 EPs, the split LP with MISERY, and 5 different comps, 21 songs in 62 minutes. Time to start scrambling collector nerds, only 500 made and sure to go fast! (TS)
(no address)

SONNY VINCENT - "Hard in Detroit" LP

.....I reviewed something by this dude and his band of "all-stars" a couple of months back.....it bored me to tears.....this shit is trying to be so ballsy and bad ass that it trips over itself.....great fer guys fucking guys, but not much to hum while riding the bus home late on a Monday night after doing record reviews.....this time Ron Asheton is playing guitar on one song.....by golly, he even produced it.....this record would make fer a great shopping soundtrack at Na-Na's.....errrrrrrrrr!!!!!!!!! FUCK YOU!!!!!!(SW)
(Nest Of Vipers, 5 Rue Du Port, 35960 Vivier/Mer/FRANCE).

MUSIC REVIEWS

SONNY VINCENT - "Songs to Kick Your Ass By" EP

This EP is a rock and rock extravaganza with lots of STOOGES and MC5 type of hooks. The music has a lot of energy for these old-timers and Mr. Vincent and Mr. Kramer still have their chops down after thirty years on the road. People who appreciate Detroit style rock 'n' roll guitar playing would like this stuff. (BR)
(Lucky Seven, 1770 N. Highland Ave. #761, LA, CA 90028)

STICKLER - "Everybody's Punk Rock Now" EP

Eh... the first song did nothing for me. The title track has clever lyrics but don't shake the piss out of me. It's decent and, I suppose if I was drunk enough I could get into it (I don't drink, so I'm not expecting to groove to this any time soon). Maybe I played it on the wrong speed. (BM)
($3: Hell-Bent For Leather, PO Box 89224, Sioux Falls, SD 57109)

THEE S.T.P. - "Natural Born Loser/I Need Lunch"

While a DEAD BOYS cover might seem like a no-brainer b-side filler, THEE S.T.P. manage to bring something new to it (which few covers do). While it still rocks, they give it an almost RAIDERS-like treatment. A nice fucking surprise. "Natural Born Loser" (no relation to MURPHY & the MOB's "Born Loser") also manages to be slick (with a couple of thrown-away pop hooks) without losing rock fury. If they can manage to keep up this balancing act, put me down as a fan. (DD)
(Safety Pin, PO Box 51241, 28080 Madrid, SPAIN)

THEY LIVE - "A Taste... " EP

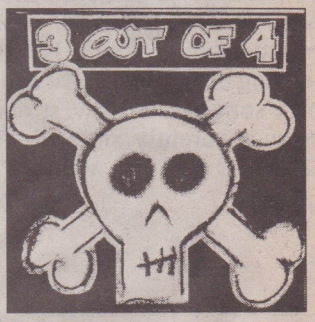
This is fast as fuck brutality from Buffalo, with most of the songs rarely going over 30 seconds. The vocalist has good choppy screams, with a ton of people shouting in back up vocals. These guys are pissed off and ready to seek revenge on the world. Oh yeah and they do a BASTARD cover so buy it now or be a retard. (RC)
(625, PO Box 423413, San Francisco, CA 94142-3413)

TALK IS POISON/DEATHREAT - Split EP

Just when you thought the world was a wonderful place to be, along come TALK IS POISON and DEATHREAT to pull that rug from under your feet and kick you in the teeth. Nine tracks of awesome doom and gloom-soaked hardcore that'll send you to the basement with a carton of cigarettes and a gallon of whiskey to await the armageddon. Or maybe you'll be looting cigarettes and whiskey during the armageddon. Either way this record is the soundtrack. Be there. (DP)

(Prank, PO Box 410892, San Francisco, CA 94141-0982)

3 OUT OF 4 - "Necromantic" EP



It's about time these drunken nudists put out another 7". They must've recorded some of these songs three times at different studios with different line-ups over the past few years. These latest recordings exhibit killer energy and superb production despite the drum stick drops and guitar flubs which only enhance all the hooks and breaks. Both "Necromantic" and "Full Moil's" melodies are stuck in my head driving me to do air guitar tricks and spazz out. Both tunes are modern classics! Definitely a band to get drunk and run around naked with. (HM)
(Bucky, PO Box 10044, South Lake Tahoe, CA 96158)

THE TIMEOUTS - "Earth Is My Second Favorite Planet" CD

Hmmm, poppy pop punk stuff. Fuck! I'm totally out of adjectives to describe pop punk. Poppy? Melodic? Tight? Songs about girls and teen angst... SICKO? It's fun and then it's gone. (LH)
(Let's Go!, PO Box 156, Campbell, CA 95009)

MUSIC REVIEWS

TIME FLIES - "Can't Change the Past" EP

I've said this before, and luckily I can say it again, the Teamwork Record label rules for the positive straightedge hardcore set. And once again they throw down some powerful '88 style hc. Call me retro, but when '86-'88 HC's well done, like here, I just can't get enough. (TJ)
(Teamwork, PO Box 4473, Wayne, NJ 07474)

ULTIMATE WARRIORS - "Nazo Wrestle Violence" EP

Way funny fast hardcore in the vein of SPAZZ and CHARLES BRONSON. Plus, the ULTIMATE WARRIORS tell the truth with their brief but insightful lyrics concerning the truth of the state of punk today. A giant pinfall for this release. (JF)
$3.50 ppd: Double Decker, 803 Saint John St, Allentown, Pa, 18103

TOILET BOYS - "Living Like A Millionaire" CD

Whole lotta hype going on, must be the New York rock inferiority complex kicking in again. KISS-styled hoopla, burning bridges and flaming thighs and nights of screaming excess. Whole lotta blah going on, this is total schtick-city. Sorta the bar-rock equivalent of MARILYN MANSON, plastic as all hell and you're supposed to buy in smirk flying like a V, but the phoniness has to hang on a savage beat and this plodding slop ain't it. The best song is the slowest one, whoops! Live is a different story apparently, oh well, I'm in this office. (RW)
(R.A.F.R., 11054 Ventura Blvd #205, Studio City, CA 91604)

UNEMPLOYED - "Opportunity" CD

This is ok. Very young and adrenalised sounding. Metallic pop punk with good back ups. The melodies are decent, but they could spend a little more time on their arrangements. Only if this style is your cup of tea. (BG)
(Unemployed, 119 Clarence St Apt 205, Ottawa, Ontario, K1N 5P5, CANADA)

TOTAL FURY/GRISSLE - split EP

I'll be a monkey's uncle. TOTAL FURY is pretty much just that. They manage to cram five songs, including one cover tune, onto the A side of this thing and every song is good. Raw, fast and catchy stuff that reminds me of MINOR THREAT and CRUCIFIX. Great! GRISSLE is equally as impressive. They turn in three tunes, one really thrashy tune, one fast song and a mid-tempo sing-along type song. All three are catchy and snotty and have a really raw guitar sound that simply kicks ass. The best comparisons I can come up with are the SECRET HATE, CONSERVATIVES and MODERN WARFARE songs off of the awesome "Hell Comes to Your House" compilation. A great release! (RM)
(MCR, 157 Kamiagu Maizuru Kyoto, 624-0913, JAPAN)

UNION 69 - "Gods Gift to Women" EP

.....what a complete crock o' shit.....I knew exactly what this turd was going to sound like when I saw the cover.....the fucking thing looks and sounds like it was a product of Na-Na's clothing store over there on Market street, right smack in the swingin' Castro.....you all know the place.....there's one in L.A. too.....ever look at their window displays?....chain wallets, bowling shirts, hot rod art, Betty Page bullshit, tiki crap, Kiss iron-ons, satanic 666 t-shirts, leather, boots, rubber and far-out kitchen magnets.....that's what this band is.....everything that is now hip....throw in some distorted "lo-fi" vocals for that "garage" feel and you have it....and they're from Sweden too.....(SW)
(In Your Face, Stugsundsv 1, 826 50 Soderhamn, SWEDEN)

VELVETONE - "Vari-O-Sonic" CD

Something twangy and German. Yechhh! Spit it out! What's with retro and moody. Maybe this makes *them* howl at the moon, but I want to run and hide. No rockabilly of this ilk on my plate, thank you. (RY)
(One Million Dollar, PO Box 1426, 25455 Rellingen, GERMANY)

MUSIC REVIEWS

THE VON ZIPPERS - "Bad Generation" LP

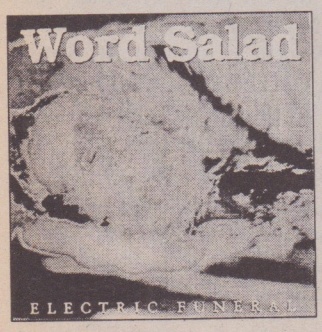
.....despite this record being on the worlds most pussy-ass label, so far(I'm only into the first song now), it rocks.....I'm a sucker for that twangy guitar sound and boomy bass.....simple and solid....the production is in the middle.....where are these motherfuckers from? Canada??????....too bad, Canada is a pussy-ass place....wait, I'm on the third song now and it's an instrumental....it sucks...lemme just scratch that one out real hard with that rather expensive stylus....there, that's more like it....don't wanna spoil anybody elses Monday night.....okay, so that's a record review....what d'ya think??????????(SW)
(Estrus, PO Box 2125, Bellingham, Wa 98227)

WADGE - 10"

A nine song effort by these Canadian grind freaks, and I think most grind fans will dig this. Songs vary from crudely recorded grindcore (with good song writing, nothing half-ass) to noise looped grind assaults. The only complaint is the drum machine. I hate those things, but the recording quality on this hides the artificial sound well, not unlike the first AGORAPHOBIC NOSEBLEED EP. (MW)
(Regurgitated Semen c/o Sandro Gessner, Straße des Friedens 45, 07819 Mittelpöllnitz, GERMANY)

WONDERFOOLS - "Teenage Fartbomb" EP

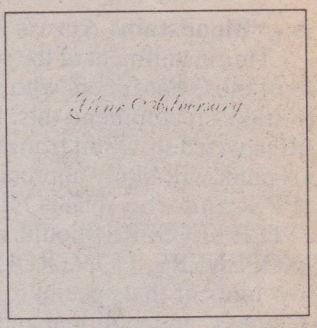
The WONDERFOOLS show the tail-end of the diminishing returns when you follow the rock trail from AC/DC to TURBONEGRO to the HELLACOPTERS to this here record. Tuneage from a good lineage but pretty derivative. Not enough hooks, not enough distortion, and way too many clean vocals take the roll out of the rock here. But hey, how often do you haer a HARD-ONS cover? (TH)
(Safety Pin)



WORLD SALAD - "Electric Funeral" EP

Thick bruising hardcore from Albuquerque, NM that tries to show you the path to a happier world with great uplifting lyrics like "We're all dead, it's all gone. Motherfucking roaches, told you so you piece of shit. We're all dead, good riddance." One side of this EP is one long slow dark song. The other side is three shorter bursts of seething rage. Me thinks, me likes. (RC)
(Prank, PO Box 410892, San Francisco, CA 94141-0892)

YOUR ADVERSARY - "Found on Earth" EP



Very, very, cool! Totally rockin' and catchy hardcore punk with girl and guy vocals that work very well. One of the ranks used to be in HALFMAN. This has a modern sound to it. I want to compare it to someone but this three piece from New York has stumbled upon a freshness all their own. Definitely at times has a BORN AGAINST or AVAIL influence but don't stop there with your imagination. This single is what happens when you do what's natural and not try to fit into familiar territory. Love to hear a full length. They're gonna be on tour check em out, kids. (TG)
(PO Box 1289, New York, NY 10276)

V/A - "Back 2 Donut" CD

Yet another great, highly consistent comp from No Idea. A big accomplishment considering there are 33 bands/songs here. It spotlights a huge variety of styles. And for $3 you can't go wrong. The majority of this is released, but there is a handful of unreleased tracks, too. Standouts for me were: ANKLEBITER, CLAIRMEL, HOT WATER MUSIC, I HATE MYSELF, JUD JUD (!), LEFT FOR DEAD, MERCURY PROGRAM, and many more than I could fit here. Get it. (BG)
($3: No Idea, PO Box 14636, Gainesville, FL 32604)

V/A - "Bad News For This District" LP

A split album actually... BAD NEWS sound like the SWINGIN' UTTERS and have a song called "Tight Pussy"... And it's got some sort of reggae part... DISTRICT sorta sound like TOXOPLASMA and have a song called "Safety-Pin Stuck in My Heart". Punks are out of original ideas. (LH)
(Anomie, Feldsteper Str. 13, 44 809 Bochum, GERMANY)

V/A - "Bakamono CD Sampler #1" CD

A strong sampling of mostly released stuff from the likes of AT THE DRIVE IN, DILLINGER FOUR, NOTHING COOL, GAMITS and many more. Seems to be released by a Colorado record store. I take it this isn't a price-ee item either. Actually it's free to mail order customers. Excellent selection of bands I must say. (RL)
(Bakamono, PO Box 40757, Denver, CO 80204)

MUSIC REVIEWS

VA - "Bloodstains Across Northern Ireland Vol. 2"

This installment of the series covers '78-'83. If you're one of those hardliners who slams the door on power pop, I wouldn't recommend this. It strays from pop to garage-y stuff to weird slow shit from STAGE B. Awesome. Fans of '60s punk will likely appreciate the likes of PROTEX, the ZIPPS and the DETONATORS. Fans of STIFF LITTLE FINGERS should really check this out, for the TINOPENERS, CONTROL ZONE and other bands that show hints of that special (old Irish?) blend of catchiness, sweetness, and political indignation. Worth it—I won't jump on the "these comps are starting to suck" bandwagon just yet. (AC)
(no address)

V/A - "Boston Hardcore" EP

Only a label like Back Ta Basics would label REACH THE SKY as an emo band. I guess since there aren't any songs dedicated to the boys in lockdown or ridiculously slow bass heavy breakdowns REACH THE SKY ain't hawdcaw. They're actually what I'd call fairly traditional East Coast Hardcore what with the shout-a-long choruses and slightly chugging guitars. The vocals can get a bit smooth. Imagine if VERBAL ASSAULT had been a NYHC band. WITH ONE INTENT, the other band on this comp, has got that snarling, thugish, bass heavy breakdown sound. Even the most inept dancer could strut around the dance floor to this. (TH)
(Back Ta Basics, 79 Third Ave., 2nd Floor, Paterson, NJ 07514)

V/A - "Can't Stand the Midwest Vol. 1" EP

How honored I am to be reviewing this since this is the beginnings of punk rock from my home state Indiana. "Where the fuck is Indiana?" It's right smack dab in the middle of this turd we call America you dipstick!! DOW JONES come off with a smoker that will make you jump to your feet ("can't stand the Midwest"). This is the real shit. The GIZMOS will make your knees hit the ground and repent for all the crappy fluff you've been listening to under the mask of "punk rock." If you like other Indiana punk such as the TOXIC REASONS or even the PROBLEMATICS (sorry, shameless promotion), check out who to thank.(TG)
(no address)

V/A - "Dirty Faces - Punk In Bochum"

This German compilation has a variety of musical styles explored by four different bands. BAD NEWS lead off with sanitized pop-punk for the happy-go-lucky kids. Next you get a taste of DISTRICT with a BLANKS 77 style pogo-punk anthem - "ignore them!" Quite entertaining! Flip this 7" over and you have the MESSIES rocking your little world with a good street punk number. The last track is a throw-away novelty "punk cabaret" song by infamous German punks DIE KASSIERER. This is a mildly interesting compiltation representing four bands from the industrial area of Bochum, Germany. (BR)
(Dirty Faces, Universitatsstr 16, 44789 Bochum, GERMANY)

V/A - "Dear Fred" CD

Well, here's another compilation of bands that seem to be on almost every compilation. There's some great stuff here, some mediocre, some awful. Lots of live stuff. You know the drill. LYNYRD'S INNARDS, DROPKICK MURPHY'S, DISCOUNT, ANN BERETTA are some of the better known bands here. (LH)
(Sneezeguard, 309 Annapolis St, Annapolis, MD 21401)

VA - "Good Luck With Your Bad Habits" CD

This came out in mid-'98, I think, and languished for a while. It's a pretty good representation of Bay Area drunk punk/oi stuff in recent years. LOADED, the RANTERS (whose bass player is edging up on Matt Freeman and knows it) and CHEMICAL IMBALANCE rock pretty hard, and PUKE is worth its weight in stale malt. Songs also by the FORGOTTEN and UNITED BLOOD. I have been to many crazy fun shows featuring many of these bands, and the blood has flowed, the beer has flown, and the kids have passed out cold, often after inflicting injury to themselves and others. Not, I repeat not, for the sober, sensitive or sophisticated. Beware of mediocre sound quality on some tracks. (AC)
(Drunk Tank, PO Box 12, El Granada, CA 94018)

MUSIC REVIEWS

V/A - "Got A Minute?" CD

A 44-songer with multiple tracks by many bands including POWER PELLETS, OPERATION CLIFF CLAVIN, and so on. Single tracks by the great DISCOUNT and THE UNKNOWN too. Worth checking out.
($7: Microcosm, 7741 Ohio St, Mentor, OH 44060)

V/A - "Forward 'Til Death"

The 1998 Lookout! sampler. What the fuck happened here!?! Jeezus Christ this sucks. The CRUMBS are now a bar band, the DONNAS... let's just not get into that, and SERVOTRON!?! What the fuck!?! Thankfully MTX, the HI-FIVES, the GHOULIES, BORIS, PANSY DIVISION, the CRIMINALS, the MOPES and the rest of the real Lookout! bands make up for the shittiness. AVAIL, CRIMPSHRINE and some other bands are on it too. (BM)
(Lookout!, PO Box 11374, Berkeley CA, 94712)

V/A - "Last Call for the Lost Scenes Vol. 2" EP

I was really bummed when I started listening to this comp. Shit, bands from Malta, Paraguay, Moldova... And they're all just as generic as any American punk band... But I have to say I really like PINK DAEMON from Brunei Darussalam. They're a really weird drone lo-fi punk thing with Doc Dart-like vocals. EL BOSQUE from Costa Rica are pretty fun too. Even if they are sorta generic '80s hardcore... (LH)
(Fred Brahim, 17 Rue De La Foret, 67340 Menchhoffen, FRANCE)

V/A -" Music to Kill for" CD

This Side One/Dummy recordings compilation is fucking terrible! Even The SWINGIN UTTERS, BOUNCING SOULS and LOS INFERNOS cannot save this piece of crap! Some of the worst bands ever recorded are represented here! Included in this dubious bunch of losers are BAD RELIGION, NO USE FOR A NAME, CUSTOM MADE SCARE, 22 JACKS, ODD NUMBERS and some boring generic pop/ska bands. The people responsible for this horrid CD should be tied to the bumper of a car and shot! Avoid this compilation! (BR)
(Side 1 / Dummy, 6201 Sunset Blvd. Suite 211, Hollywood, Ca. 90028.)

V/A - "No Band Photo Vol. 1" 2xEP

A Mutant Pop release with two songs each by the FRANELLI'S, SPODIE, PROMS and RUTH'S HAT. As usual decent and sometimes great stuff in the bubblegum pop punk vein. You know the Mutant Pop sound so if this is your type of... (RL)
(Mutant Pop)

V/A- "Pasazer 12" CD

The good thing about this CD is it comes in a 'zine (*Pasazer 12* 'zine to be precise) and free is always a good way to here new music. Check the 'zine section and find out if issue #12 will entertain and delight you and if so there's no question it's a great deal. The CD compilation standing on it's own merit would only be good for those who wank, I mean skank. Yes, lots of ska punk and pop punk. There are such good bands as HIS HERO IS GONE and WITHIN REACH, but the material is re-realeased so if you're cool you already have these hits. (TJ)
(Pasazer, PO Box 42, 39-201, Debica 3, CZECH REPUBLIC)

V/A - "Reproach" EP

Six years ago this compilation was going to be released as an LP, but things were looking grim for the label, blah blah blah... any independent record label knows that story all too well... but here it finally is, as a 7" EP. This is all NEGATIVE APPROACH covers from some of hardcore's biggest stars: DROP DEAD, MAN IS THE BASTARD, SPAZZ, KOPS FOR CHRIST, VOORHEES, UNION OF URANUS, CHOKEHOLD and RUPTURE. This is probably something only for big fans and completists of these bands' discographies, but the majority of this is decent, especially DROP DEAD and RUPTURE. However, I'd be more interested in some label re-releasing the 7" and 12" that these covers are taken from. (PB)
(Ugly Pop, 2 Bloor St. W., Suite 100 Box 477, Toronto Ontario, M4W 3E2 CANADA)

MUSIC REVIEWS

V/A - "Scumfuck Bizarr Vol. Pullern" CD

Ach du Lieber and Stoller! This comp CD comes with *Scumfucks Tradition* fanzine #10. There's 22 songs by 21 German bands and the first 15 sing in Deutsch. Lyrics include: "Raus raus....das ist goodt... you schwine...spitz spitz... ahzine my haus ünd bhak tu der routes". Most music on here is thudding punk two chords and a grudge shit. Hey here is some band names: OB, AD NAUSEAUM, DIE KANDIDATEN (Nice kazoo work on their track!), EL RAY, SMEGMA, PÖBEL & GESOCKS, ANAL, DOLLY D., BROILERS ünd FOUR ON THE FLOOR. Dönkeshanewhite. (MM)
(Scumfuck, PSF 100709, 46527 Dinslaken, GERMANY)

V/A - "Scumfuck Bizarr Vol. Pullern" CD

This is a very good compilation with German and American bands represesented. Some of the German bands are seasoned veterans of the Oi! scene and extremely well respected in Europe and in the United States. POBEL AND GESOCKS (ex-BECKS PISTOLS) are one such band. The Scumfuck label has been putting out good punk records for quite some time and is supportive of the punk scene. Some of the memorable performances on this disc are by: OB, RUHRPOTTKANAKEN, BROILERS, RASCALS, EL RAY, DOLLY D. (Great!), POBEL AND GESOCKS, SMEGMA (Excellent!), TIN SOLDIER, BIERPOBEL, VERLORENE JUNGS and those multi-talented street-punks from Southern California, BOVVER WONDERLAND with their popular hit: "Born To Booze". A reviewer who could not appreciate the power of even one of these twenty one bands should not be reviewing oi or streetpunk material. This is a good compilation. Well done Scumfuck! (BR)
(Scumfuck, PSF 100709, 46527 Dinslaken, GERMANY)

V/A - "Scum of the Earth" LP

In a sea of a million '60s garage-punk comps, this — is the first I've come across in a while that has a female vocalist (Gin Gillette) on it. It really sticks out. Other than that it seems to be many of the same bands that keep popping up: the MACH V, the CHARLES, the CRAZY TEENS, MAD MIKE & the MECHANICS, the EVIL, the CRUSADE, the BUSH, the TIGERMEN, the WERPS, the MOTIVATIONS, and others. (CK)
(Wanker)

V/A - "Solidarity, a Benefit for ABC No Rio" CD

Well, as the title states this a benefit for ABC No Rio. New York's favorite punk club has been struggling lately with the city. So they are in need of some funds for major renovations in order to bring their building up to code. This compilation benefits the cause with a line-up of 36 different bands. Some of the bands are pretty weak, but overall this is pretty solid with bands like DEVOID OF FAITH, DISSUCKS, DISKONTO, WARDANCE ORANGE SUBMISSION HOLD, AUS ROTTEN, MILHOUSE, SPIDER CUNTS, DEFIANCE and many more. It also comes packaged in a 7" sleeve, which is actually a large booklet showcasing ABC No Rio and all of the bands that are on the compilation. So check it out and put your money wear your mouth is. (RC)
($9ppd: Dead Alive Records, PO Box 97, Caldwell, NJ 07006)

V/A - "10,000 Years Punk" EP

Luk Haas has delivered another interesting punk compilation with what appears to be four bands from Beijing. While none of the four bands stand out musically, as a collective whole, you can see that Beijing has a scene that caters to a wide variety of taste. Because from straight up punk to ska stuff, it's represented here. Just further proof that punk is a global community. (JF)
(Fred Brahim, 17 rue de la Foret, 67340 Menchhoffen, FRANCE)

V/A - "26 Excellent Estrus Spicy Sizzlers Sampler" CD

It's all in the title—tracks from the Estrus stable, culled from more recent releases. It features the likes of the SPLASH 4, COYOTE MEN, CROWN ROYALS, FELLS, GASOLINE, GIMMICKS, GIRL TROUBLE, MORTALS, QUADRAJETS, MAKERS, MAN OR ASTROMAN?, NOMADS, 1-4-5s, UNTAMED YOUTH, MONO MEN, LORD HIGH FIXERS, and so on. If you're unfamiliar with these acts, this is a good way to become better acquainted before dropping eight bucks on a full-length. Celebrities rub elbows with young hopefuls and overlooked old-timers, all appearing in alphabetical order. (JH)
(Estrus, PO Box 2125, Bellingham, WA 98227)

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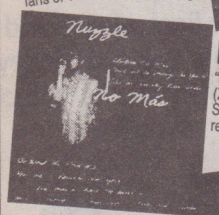

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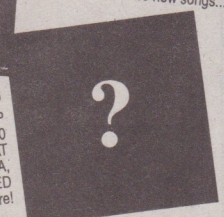

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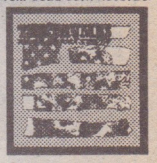

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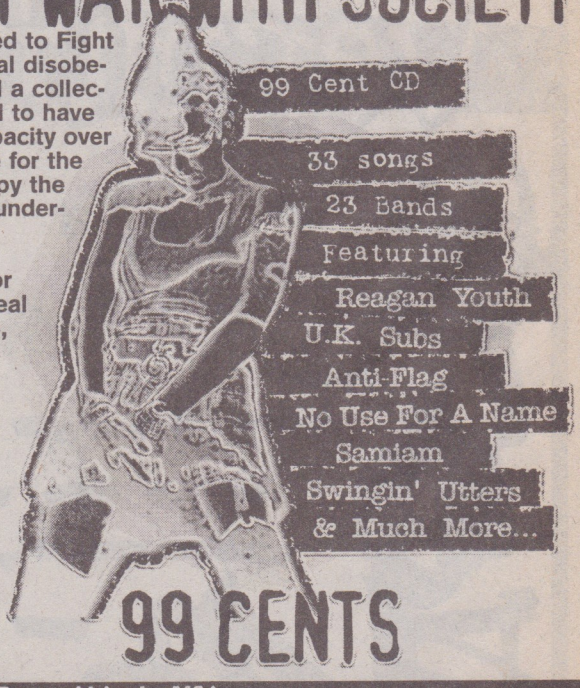

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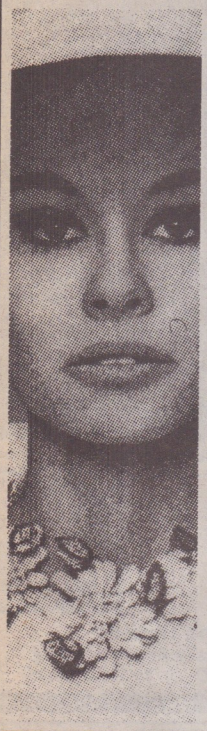

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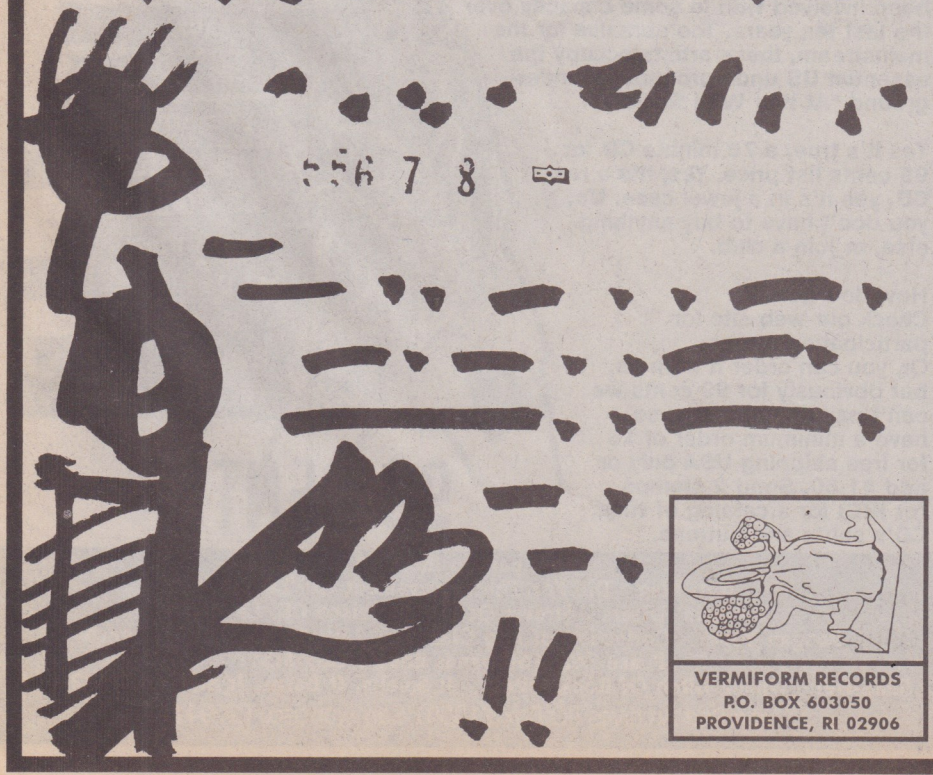

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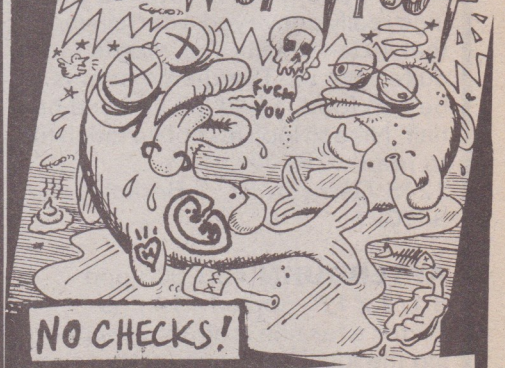

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FANZINE REVIEWS

Reviews by: (AR) Aragorn, (LB) Lily Boe, (BC) Brianna Chesser, (JC) Jeremy Cool, (MD) Mikel Delgado, (RD) Raphael DiDonato, (NF) Neale Fishback, (GF) Gardner Fusuhara, (MJ) Mary Jane, (RL) Rachel Liba, (AM) Allan McNaughton, (JM) Jeff Mason, (JL) Jennifer L. Mushnick, (CR) Casey Ress, (SS) Sean Sullivan, (TX) Trixie.

Please send your zine in for review. Write down any information you want included in the review; method of printing, number of pages, issue number and post paid price. If you want us to include a foreign post paid price, tell us. If you accept trades, tell us. The only information we will include is what you provide us. It's very simple. Hey! Count the pages! You count the pages! Not us, you!

Specific criticisms aside, it should be understood that any independent release deserves credit for all the time and money going into it.

A.D.I.D.A.S. #11 / 50¢ ppd
8 1/2 x 5 1/2 - copied - 20 pgs
There isn't much in here, about 1/2 of it is reviews, and the other 1/2 is hella boring. There's an interview with Enemy Soil, a description of the guy who does this two months in a dumb band (do we care?), a thing on how to beat up a cripple (what the fuck?) and an article on how to give good head. *A.d.i.d.a.s.* stands for *"All day I dream about suicide"* and there are a bit too many references to techno music in here. Gothic motherfucker! (LB)
Brandon / 41 Wellington St. / Upper / St. Catharines, Ontario / Canada

ADVENTURES IN FOOD # 2 & 3 / $1 & $2
5 1/2 x 8 1/2 - copied - 32 & 48 pgs
Normally I don't like comic book type zines, and in fact I don't know that I really liked these, but I can step outside of my own personal likes and dislikes and say that this woman is a great artist. The drawings really conveyed a certain mood that I don't think her words were quite able to. The theme seems to be bad food, a bad job and and bad hair. Nice to look at, not so much fun to read. (CR)
1245 Carrison St. / Berkeley, CA 94702

AFTERBURN #5 / 50¢ ppd
8 1/2 x 11 - copied - 14 pgs
Victor's fanzine is all about supporting the local Massachusetts scene. It's only fourteen pages but he fills it up with interviews with Converge, Civil Defense, a local scene report and, in a somewhat narcissistic move, an interview with himself. *Afterburn* also comes with a mini photo/arty stuff zine called *Solid*. (SS)
5 Willow St / North Dartmouth, MA 02747

ANARCHY #46 / $4.95
8 1/2 x 11 - offset - 84 pgs
I have to admit, I find *Anarchy* a bit hard to get through. It's densely

packed with information for today's anarchist, including news of the revolution from all over the world. There's also a sequel to Raoul Vaneigem's *'Revolution of Everyday Life'* and reports on Chiapas and the unemployment struggles in France. It's all extremely informative, and I dare say important...it's just not very *exciting*, to me at least. (AM)
CAL Press / PO Box 1446 / Columbia, MO 65205-14467

ANARCHY IN THE U.S. #1 / 80¢ + stamp
5 1/2 x 8 1/2 - copied - 32 pgs
Within are a variety of biting critiques of the modern condition. From the obstinacy of a Marine recruiter, to the hypocrisies of jocks and Christians. Interspersed are quotes from such luminaries as Emma Goldman and Noam Chomsky. A must have...maybe. (AR)
Colin Subversive / 416 East 4th Ave / Durango, CO 81301-5611

ANNOYANCE #18/19 / $1 each
8 1/2 x 5 1/2 - copied - 50 pgs
This zine rocks! Both issues have root beer reviews, things on pez and pinball, lotsa thoughtful reviews, drawings of wombats (which is rather random, yes?), and interesting writing by the guy who does this, Anthony. #18 has interviews with Atom and his Package and Ann Beretta; #19 with Lanemeyer and Pinhead Circus. Anthony asks the bands interesting questions like, "What are your four favorite records of all time?" and "If you could only have one food for the rest of your life, what would it be?," making these some of the best interviews I've read in awhile. All in all, a super nice zine. (LB)
PO Box 21 / Boundbrook, NJ 08805

ASEPSIS #1 / $3
7 x 8 1/2 - offset - 86 pgs
This is a pretty serious zine, thick with interviews with various hardcore bands. Band interviews, I normally avoid at all costs, and there isn't much to learn here (since bands choose to express themselves through music, shouldn't people be listening rather than reading an interview?), but there are a few arti-

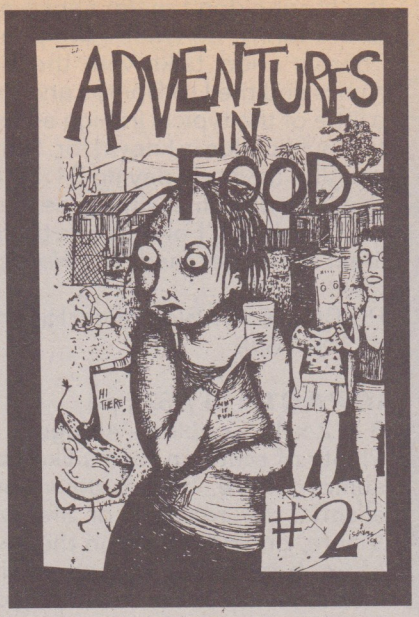
cles to round out the scope. It was interesting reading about the two instances of social activists involved in the legal systems of their respective countries, and about the 1 In 12 Club, a group of people who collectively run a venue in England. But more animal rights reprints - NO! This has just got to stop, it makes all vegans look like drooling propaganda regurgitators. I sound bitter but this is actually a pretty good zine for it's type. (TX)
Jordan Menzies / 410 Brock St #2 / Kingston, ON K7L 1T4 / Canada

THE BAFFLER #11/ $20 for 4
6 x 9 - offset - 132 pgs
I wish there were more publications like this one. The non-academic but thoughtful essays are inspirational. Within #11 there is a great tale of post-Allende Chile by Marc Cooper, some humorous material like "I am a Fugitive from Business Journalism" and a phony ad for a yuppie weekend retreat. Generally the material works, but tends to the dispassionate. (AR)
PO Box 378293 / Chicago, IL 60637

CHIMPS #6 / $2 + IRC
5 1/2 x 8 1/2 - copied - 40 pgs
Pick of the Month! Zines of this type are sorely lacking in zinedom as it reigns today. Its like a tape recording of Lull's thoughts transcribed verbatim, interjected with clarifying points of reference so no one feels left out. Stuff is always connected anyway, not neatly divided into separate chapters. I always learn about cool, new (to me) bands here. Her enthusiasm is infectious, the layout is inventive and oh so cool. I like it. (TX)
Lyle / 9612 Rosebay St / Anaheim, CA 92804

CHODE #1 / ?
5 1/2 x 81/2 - copied - 30 pgs
Run of the mill cut and paste hardcore zine. Bad photos, wasted space; you've seen it before and I'll see it again. (JC)
1138 N Edgefield / Dallas, TX 75208

COUNTER-INFORMATION #51 / stamp
8 1/2 x 11 - copied - 4 pgs
This is a fact sheet produced by a collective with the appropriate noble goals. The look is attractive and the content is in the Zapitista, Anti-Capitalism camp as opposed to the Mumia, Identity Politics camp. (AR)
28 King St, Glasgow G1 5 QP / Scotland



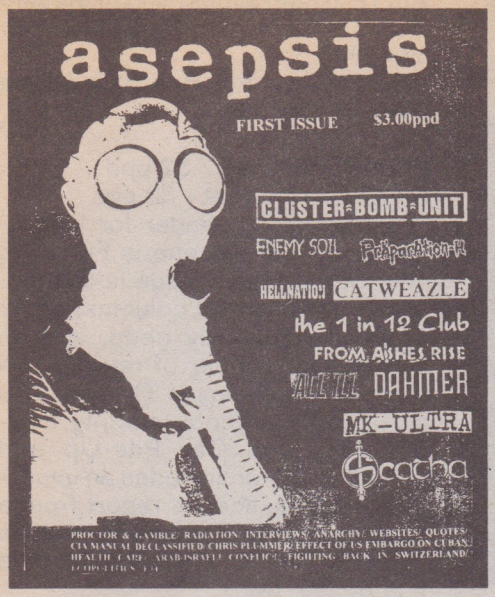
CREEP #11 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Standard "punk" zine fare here - interviews with the Criminals and Pansy Division, making bombs, scams and pranks, pinball and show reviews. Didn't move me much one way or another. (MD)
PO Box 61 / Estacada, OR / 97023

DAMP LAUNDRY #2 / $1 ppd
5 1/2 x 4 1/4 - copied - 20 pgs
This is a really cute little comic zine about the girl who does this' life. My my, she's had an eventful life! She's lived in Italy, Brazil, and the U.S. and gone to college at RISD and Brown. All this is described through very cool (and often funny) comics. *Damp Laundry* is a good short read. (LB)
Delfina / 152 S. 2nd St. / Brooklyn, NY 11211

THE DISSIDENT #3 / $1 or trade
5 1/2 x 8 1/2 - copied - 20 pgs
Sweet stuff, really. Nothing earth-shattering, show reviews, some history on American imperialism in Guatemala, a hand written copy of a flyer on McDonald's, the story and address of an anti-racist political prisoner in Texas, and the details of his average crappy day. Plus some sporadic clip art and a real live safety pin to start your punk uniform (intended as a joke.) If you're in high school and miserable or remember what it was like, write him! (RL)
Sam Miller / PO Box 512 / Bala Cynwyd, PA 19004

FRACTURE #5 / $2 ppd
8 1/2 x 11 - offset - 80 pgs
The newest contender for king o' the British zine scene is Fracture. The theme of this issue is change. Meaty with tons of columns, some of which are really good, and an astounding number of reviews. Interviews with Stampin' Ground (talking about how cool Integrity are - please), One Car Pile-Up and Jonathan Baker. Includes an unusual behind-the-scenes report from a weapons show. The bulk of it seems to be columns and reviews, which is fine by me. (MJ)
PO Box 623 / Cardiff CF3 9ZA / Wales

GO METRIC #10 / 55¢ stamp
7 x 8 1/2 - copied - 24 pgs
This is a toilet zine. Set it next to the ivory throne and give it about a month. In that month something new and "easing" will be found each time you sit. From an expose on Servotron, to a long interview with Nardwuarthis will be enjoyed by most pop purveyors. (AR)
PO Box 250878 / New York, NY 10025



HALTO TU MISMO #5 / $3 ppd or trades
8 1/2 x 11 - offset - 32 pgs
Pretty good Spanish language zine with an anarcho-punk focus. Above average interviews with Againe, Sentientos Oprimidos, Auto Control, Jade Tree Records, and Peace Of Mind. Letters and columns of the usual fare and a load of reviews at the end. I liked it, but unless you're really into the Argentinean scene, I don't know if it's worth three bucks. (CR)
CC 213 Suc. 12 (B) / Buenos Aires, Argentina

HEARTATTACK #20 / $1.50 ppd
8 1/2 x 11 - offset - 80 pgs
Every time I read this, I want to like it, but I always feel like it's "hardcore for boys only." This is the "DIY issue" with contributors giving their opinions on punk business, barcodes, and major labels. It's pretty interesting - although one-sided, and of 25 essays, *one* is written by a woman. Oh well. There's also letters, columns and shitloads of reviews. I did enjoy reading the DIY articles - just from watching the punk scene evolve over the last decade. This issue is worthwhile and hopeful will provoke some thoughtful response. (MD)
PO Box 848 / Goleta, CA 93116

HOOFSIP #47 / $1.50
8 1/2 x 11 - copied - 26 pgs
This seems to come out pretty regularly. The cover advises that it sucks so you can't say you weren't warned. The most creative part was how they review records by making up stories using all the song titles. But the stories don't make sense and aren't funny, so what's the point? There's short talks with the Red Aunts and the US Bombs and only a little of the typical jr. high sexism this publication is known for. I can't imagine anybody paying $1.50 for this. It does come with a free issue of *Pshaw*, a li'l one pager that at least is a better read than *Hoofsip*. (JM)
PO Box 7636 / Bloomfield Hills, MI 48302-7636

IMPACT #18 / $2 ppd
8 1/2 x 11 - copied - 48 pgs
Plenty of rants on topics like consumer culture, "trickle-down liberalism", the realities of life with Viagra, and an article on the cons of boob jobs that was somewhat informative, but came off as judg-

mental, preachy and too simplistic. Oh yeah, and this zine includes an interview with Michael Moore. Some interesting info mixed with some obnoxious stuff. (JL))
10151 University Blvd St #151 / Orlando, FL 32817

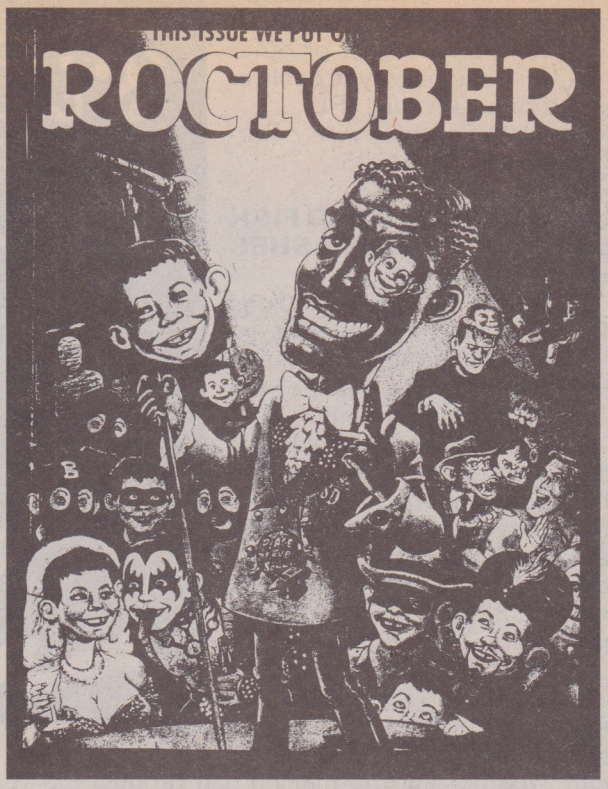
KAMIKAZE MISSION #4 / $1 or trade
5 1/2 x 8 1/2 - copied - 28 pgs
When I found out this zine was done by a 15 year old girl, I was impressed. It's not even that it's so amazing, it's just that this girl is young, smart and tough, and I like that. Writing on anarcha-feminism, some dorky jokes, and some personal writing make up a lot of this zine. There's also some "punk fiction" and reprints of articles on police and the military. The only thing I could have lived without is the "punk relationship gone bad" poem. Oh well. (MD)
Molly Malicious / 4977 19th Ave S. / Seattle, WA 98108

KICK IN THE BALLS #3 / $3
5 1/2 x 8 1/2 - copied - 24 pgs
Another issue of this footie and punk rag, and so soon! I'm sure it's only been a couple of months since the last one I saw. Good going. This one's got chats with Red Flag 77, Gundog and the Punk 4 Pussies Collective, as well as columns, reviews and a couple of reminiscences on earlier times - specifically the UK Subs and Sham 69. It's this mixture of old punk enthusiasm brought into the nineties and the obvious passion for the game of football that gives this zine its personality. (AM)
40 Grafton Court / Canning Circus / Nottingham / NG7 3GH / UK

LIQUID #1 & #2 / $1 each ppd
8 1/2 x 11 - copied - 24 pgs each
This is a kinda simple cool zine - definitely focusing on music, and lots of stuff on girl bands. #1 has interviews with Erin Smith, Rop of the PeeChees, and Elissa, a grrrl skater. #2 has the Loudmouths, the Red Aunts, and the Chubbies. Both issues also have lots of reviews of lots of punk-type bands. Good effort here. (MD)
Tameka / 110 Bridle Trace Lane / Madison, AL 35758

THE MATCH! #93 / $2.75 (plus some stamps?)
7 x 9 1/2 - offset - 72 pgs
If you're interested in anarchism, you would do well to get this. The

editor's been publishing this since 1969 and is as pissed off as ever. He definitely brings his own style to the mag, sharp and critical. He covers local and universal topics, past and present; there's a huge letters section and Fred doesn't apologize for his scathing rebuttals. I am a fan of righteous rants against religion, the police, and shitty newspapers, so I was quite stoked on this. He don't like computers either. This is the smartest publication I've read since the last *Contrascience*. Three fucks and a yeah, put your money in the mail today! (JM)
PO Box 3012 / Tucson, AZ 85702



MIDGET BREAKDANCING DIGEST #10 / $1 ppd
8 1/2 x 11 - offset - 38 pgs
First off this is free in Colorado, and free is always good. Interviews with Kat Records, At The Drive-In, and Mineral. One of the columns was pretty offensive. I liked the (reprinted) article on breakdancing and the stuff about Atari. Otherwise, a bit thin, I thought. One record review says "traditional ska sucks", and they were talking about Madness! (GF)
PO Box 271 / Hygiene, CO 80533-0271

MOSH OF ASS #3 / free (stamps)
8 1/2 x 12 - copied - 4 pgs
This isn't really a zine, but it's two pieces of paper stapled together. That's not important here though. What *M.O.A.* is, is Max (from Spazz, *MRR* and many other claims to fame) reviewing hardcore demos of lesser known bands, basically to get the word out and help the smaller bands that he thinks deserve recognition. I think it's great what he's doing here, and if you're familiar with his reviews in *MRR*, you know that he knows his shit. (NF)
PO Box 423413 / San Francisco CA 94142 - 3413

OFFCYCLE #1 / free (send stamps)
5 1/2 x 6 1/2 - offset - 18 pgs
This is a real cool first effort by one pissed off dude. It reminds me of a mini version of *Engine* (and believe you me, that's a compliment). I liked the opening column, the layout and especially his artwork/cartoons (I suggest that he does more). My only complaint is that it's real brief. But if you're into hardcore, this is easily worth a couple stamps. (NF)
210 Woodcliff Ave. Apt. 5F/North Bergen, NJ 07047

PAPER TIGERS / $2
5 1/2 x 8 1/2 - copied - 52 pgs
OK, this is the third time that I've read these articles, "Chiapas & Montana", "Settler Leftism", and "Left-Wing Inanity". The first time I just ignored them as an uninteresting ideological battle with no basis in reality. This time though, I hunkered down and read all three articles. I wish that I hadn't. These articles remind me for all the world of the Medieval thinkers who would argue how many angels could dance on the tip of a needle. While I feel that a dialogue about the militia movement in it's relation to the anti-authoritarian movement is important, I don't think that these articles filled that void. On the flip-side, the article about Lucy Parsons was really well written and informative. All the other writing, which attempts to prove how radical and working class the writers are, left me with a bad taste in my mouth. (CR)
PO Box 2945 / Tulsa, OK 74101-2945

PIECE OF DUMP #2 / $1 ppd
7 x 8 1/2 - copied - 28 pgs
Very nice looking, well laid out and interesting zine. I'm sorry, but anyone with an article on slip'n'sliding (including how-to tips) gets an automatic thumbs up from me. There's also short interviews with Scared of Chaka and the Movie Life and the obligatory reviews. Okay articles on computer viruses (kind of a yawn) and mix radio, plus a local scene report and some personal writing round this out. Definitely worth looking into. (MD)
Bobby Franks / 2447 Winterwood / Las Vegas, NV 89122

PROFANE EXISTENCE #37 / $3 ppd
8 1/2 x 11 - offset - 80 pgs
Another great zine calls it quits. While I didn't really miss the losses of *Love and Rage* and *Class War*, *PE*'s departure from the scene is truly a sad day. This is one of the few anarcho-zines that I have respected and admired for a long time. It was always truly refreshing to read their unique fusion of punk, politics, humor and seriousness. This last issue is no different. Updates on Mumia and Leonard Peltier, and excellent summaries of the Asylum punk fest in Eugene and the Solidarity Festival in LA. The article about abolishing the white punks seemed just a little bit simple, though. I'm not sure that embracing Black culture is one of the solutions to breaking down racism in punk, in fact I think it's one of the disturbing colonizing attitudes that encourages white su-

premacy and racism. There's the usual reviews of anarcho-punk bands like Ricanstruction, Riot/Clone, Dropdead, and Resist And Exist. The interview with Dir Yassin is one of the best I've read in a long time. Reviews and an explanation of why *PE* had to end round out this great zine's final issue. *Profane Existence* will be missed in a world where good anarcho-punk zines are just too few and far between. (CR)
PO Box 8722 / Minneapolis, MN 55408

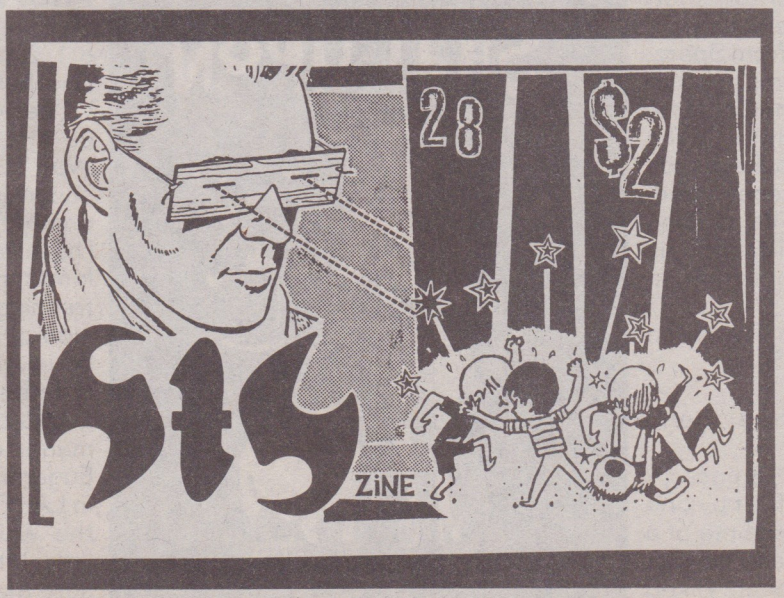
ROCKTOBER #23 / $3 ppd
8 1/2 x 11 - offset - 102 pgs
This zine is, in general, held in pretty high regard. I must admit that the quality of the writing is high, and the interviews (Mick Mars from Motley Crüe, Bruce Dickensen from Iron Maiden, etc) are entertaining, but it's not really my area of coverage. Beside the 80's metal, they focus on obscure 60's R&B, which I care nothing about. This is the *Mad Magazine* tribute issue, and there are some semi-funny parody comics, but the rest isn't really up my alley. (JC)
1507 E 53rd St #617 / Chicago, IL 60615

SHAT UPON #6 / $5 ppd
8 1/2 x 11 - offset - 128 pgs
This zine is dense and comes with a Humpy/FOF split 7". It contains ramblings about Missoula, Montana and feels like you're reading an inside joke for the entire zine. Lots of Missoula history and culture as seen by the *Shat Upon* creators and Missoula punk rock info. (JL))
Rusty Smetanka / PO Box 9081 / Missoula, MO 59807

SLINGSHOT #63 / $1 or free in Bay Area
8 1/2 x 11 - offset - 16 pgs
The latest installment from this Berkeley based anarchist rag features articles on Mayor Jerry Brown of Oakland and Guilliani of New York's respective wars on the poor; gentrification, gated communities, Critical Resistance, the Biotic Baking Brigade, Bike activism worldwide, Hacker Revenge, Global Warming, Free Radio and other pressing topics. This paper makes me smile. It's nice to get a global perspective on the little acts of subversion that are going on everywhere without the party dogma of other revolutionary-type publications. Get this! (RL)
3124 Shattuck Ave / Berkeley, CA 94705

SMELL OF DEAD FISH / WRITTEN IN ASHES
54 / $1.50
8 1/2 x 11 - copied - 40 pgs
The summary of Skott's uninteresting life continues. Every minute detail of the past couple months, submitted in an unreadable and sloppy zine. If you want to spend hours trying to decipher the handwriting and layout, go for it.
PO Box 484 / Pensacola, FL 32597

STY #28 / $2 ppd
5 1/2 x 8 1/2 - copied - 56 pgs
That mid-western winter weather sure is making Icki productive.. He's only been away from *MRR* for six weeks and he's already got an issue of *Sty* out. This one's been a long time in coming, and believe me it was worth the wait. Two years of Icki's life condensed into fifty something pages makes for some interesting reading. We've got stories in here from New York, Washington DC, San Francisco and Gainesville, not to mention the awesome cut and paste lay out. I wish every zine I reviewed looked this cool. We miss him here, but at least now we know he's still up to no good. Recommended. (SS)
PO Box 1223 / Bloomington, IN 47401



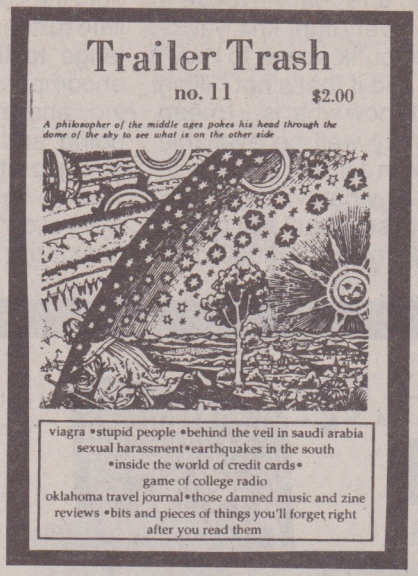
TRAILER TRASH #11 / $3 ppd
5 1/2 x 8 1/2 - copied - 72 pgs
Here's a good, smart zine with some interesting writing. It's got a feminist slant, with articles on women in Saudi Arabia and sexual harassment and also stuff on dealing with bill collectors, (reprinted from Nolo press), college radio, etc. Reviews too. (MJ)
PO Box 864 / Cantonment, FL 32533

TRASH TIMES #5 / $2 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
This ones a quick, but fun, little read. Interviews with the Splash Four and Jeff Magnum of the Dead Boys (woo hoo!), a trip to Spain, and movie and music reviews - that just about sums it up. (AM)
PO Box 248 / Glenview, IL 60025

THE TROUBLE WITH NORMAL #37 / $1 + stamps
5 1/2 x 8 1/2 - copied - 56 pgs
Many issues of this zine, without much progression. Not that it's bad, it's just always more of the same. A lot of show reviews (everything from the

Subhumans to Ani DiFranco), interviews with Pansy Division and Subhumans (he asks both bands a lot of the same questions), and a piece against Christianity. It's okay. (MD)
PO Box 329 / Columbia, MO 65205-0329

UNDERDOG #25 / $2 ppd
8 1/2 x 11 - offset - 46 pgs
Chicago-centric zine that is put out by the collective of the same name and available for free in that area. Local listings of bands, labels, and various scene stuff along with a hodge podge of articles. I could do without the graphic details of the murders of a bunch of female student nurses, but outside that...Great resource if you're in that area. This seem like a pretty inspired bunch of folks. (MJ)
1513 N Western Ave / Chicago, IL 60622-1747



THE UNOFFICIAL SERIAL KILLER COLORING BOOK #1 / $4
5 1/2 x 8 1/2 - copied - 20 pgs
On the one hand, this is too expensive. The art, while competent, is far too small to actually get any good coloring into. The idea is slightly humorous, but basically ridiculous (and clearly not worth the effort regardless). Also, the time for this sort of thing has long since passed(can you say "*Answer Me*"?). On the other hand... there is no other hand.(AR)
PO Box 1212 / Merchantville, NJ 08109

UPHEAVAL #3 / $1(US) $3(World) ppd
5 1/2 x 8 1/2 - copied - 52 pgs
This is the second zine from the great state of Massachusetts that I've gotten this month. While the other one (*Afterburn)* concentrated on the local scene, *Upheaval* is more concerned with the global punk community. There's interviews with bands from all over the world including Brazil and the Phillipines. Not to mention scene reports from Bolivia and Manila. Further proof of the networking power of Punk! (SS)
Craig / PO Box 471 / Allston, Ma 02134

VICIOUS KITTEN #9 / free (stamps)
5 1/2 x 8 1/2 - copied - 31 pgs
This is the ninth and final issue of *V.K.* Interviews and articles with L7, Nikki Sudden, The Dragons, The Maui Waui Cowboys and The Jack Saints. It's free so that's good, but if you don't live in Australia (and you might want this) postage probably requires a couple bucks, which wouldn't be worth it. (NF)
PO Box 20 / Canberra, Act 2601 / Australia

WE DARE BE FREE #? / $1
12 x 15 - offset - 24 pgs
This zine is styled according to anarchist identified rhetoric and issues. It seems to be a great resource for anarchists, laying out it's position in the first page. Articles on queer anarchism and liberation, literature from Ericco Malatesta and Alexander Berkman, and anarchist current events and activities can be found. Pretty impressive. (JL))
PO Box 390085 / Cambridge, MA 02139

VISION ON #15 / free, $1 ppd
8 1/2 x 11 - copied - 40 pgs
Ah, England, where the zines are free and the government gives you money...As usual, lots of interviews, Avail, The 'Tone, Dickies, MTX, Kodiak and more. Always liked this frantically thrown together zine, you have to struggle a little to figure out what's what, but it's worth it, and as always, to an anglophile, their stories of daily life (ie, drinking) are so much more interesting than ours...(GF)
27, Springbank Croft / Holmfirth, W. Yorks / HD7 1LW, England

WORLD WAR 3 ILLUSTRATED #26 / $3.50
8 1/2 x 11 - offset - 62 pgs
More great sociopolitical comics from *WW3*. The sub-title of the issue is "female complaints", and the comics focus on women. Great as usual, different styles, different attitudes, all of it right on. If you like political comics then you know you have to buy it. (GF)
PO Box 20777 / Tomkins Sq Sta / New York, NY 10009

MORE LISTINGS

CONDITIONING #1 / $1 ppd
Large print, too many adds, some reviews and a Coalesce interview. Better luck next time.
Mike O'Mahoney / 107 Mohawk Ave / Norwood, PA 19074

DISMAL FANZINE #11 / $1
Personal thoughts, reads like a comic without the pictures.
5275 Whisper Dr / Coral Springs, Fl 33067

PASAZER #12 / ?
This is an impressive product. Slick, filled with many band interviews and rants. It's also in Czech, which puts it out of reach for most of us ingrates.
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SANJAM #1.6 / ??
Contains a crossword puzzle and some reviews. This is all in French - I can't read French.
Yann DuBois / 9 Rue des Mesanges / 35650 Le Rheu / France

SOUTH CHICAGO ANTI-RACIST ACTION ALERT #2 / $1 ppd
Covers anti-racist actions, impacts of U.S. sanctions against Iraq and info on political prisoners. The simplified Marxist analysis of racism annoyed me.
PO Box 721 / Homewood, IL 60430

THOUGHT BOMBS #8 / $2
Personal rants along with an article on Chippewa treaty rights, info on the effects of U.S. sanctions against Iraq and anarchist info.
Anthony Rayson / 27009 S Egyptian Tr / Monee, IL 60449

fracture

Even the semi-occasional reader of* MRR *has probably taken notice of the name* Fracture *in the past few issues. Every issue finds its way into the Zine Top 10. Each review, like each issue of* Fracture, *is great.* Fracture *is a newsprint zine, put out by Dave and Russel who live hundreds of miles apart in the UK. Being one of the largest punk zines coming outta the country which helped launch punk (often compared to both* MRR *and* Punk Planet), Fracture *offers a great, non-American centered view of the punk rock world. After reading through this interview, I highly recommend sending off for a copy. Interview via email by Mark Murrmann.

MRR: How does Fracture differ then from the rest of the newsprint-type music zines that are out there? There are a ton of them now.

Dave: Well, y'know, if we were putting Fracture out in the US then it wouldn't differ at all–as you said, there's a ton of them. The difference with Fracture is that it's currently the ONLY 'zine coming out of the UK of that style and size, and it simply wouldn't exist if it wasn't on newsprint. When it comes down to it, it's all to do with costs and weight. That's why it's "just another newsprint 'zine"...

Russell: Yeah, that's pretty much the simple answer to it. As commonplace as newsprint is in the States, it's still a rarity in the UK. It took us an age to find a printer that could even print A4 sized publications on newsprint! Most of them just suggested we contact a paper wholesaler for massive rolls of newsprint and crop it all ourselves or else do it broadsheet format. Hmm, no thanks.

MRR: Does it fill any holes or provide information which cannot be gotten elsewhere?

Dave: I think it does fill some holes, especially now that we're becoming more and more focused on the UK scene. It is after all a British 'zine, and ninety percent of the copies go out around the whole of the British isles. The gig guide, classifieds, distro list, adverts and reviews we have in each issue of Fracture really expose a very tight-knit, yet totally disjointed UK punk scene to thousands of people, and if that's not "filling a hole" then I don't know what is... I mean this information may well be available elsewhere, y'know in Johnny's 'zine with a print run of 85 or whatever, but how many people get to see that? Not many. Fracture is a guaranteed 5-6,000 copies, bi-monthly, free publication that covers this country like a plague via touring bands and independent distro's so it really does get (almost) everywhere.

Russell: I think that the small print-run A5 zines that are proliferate in the UK are so much more personal and homely than large print-run zines are, but in their very nature they're also spontaneous and erratic. So in that respect I think the glue of every scene is an information source that can provide genuinely up-to-date information to a large amount of people–I'd like to think that's the hole that Fracture plugs.

MRR: What was the purpose or motivation in creating Fracture? Has your motivation or purpose for starting it changed?

Russ: I guess it was just the desire to take both of our respective fanzines onto the next level. I think we'd both really reached a kinda static point with our zines and wanted to push things a little further. There was also the challenge to finally get more of an all-encompassing national UK zine going, and more importantly to keep it going and so far that seems to be going pretty much to plan! Plus of course on a more human level, we were sick of trying to sell zines and constantly ending up losing cash on each issue, so a free zine seemed logical and indeed luxurious at times! I don't think my motivation has really changed at all since then, I'm still just totally into the idea of promoting the alternative; giving the underdogs a foot up the ladder so to speak!

Dave: Russ has basically summed it up there. When I was doing Mad Monks I always thought it would be great to be able to send it for review in a 'big' UK punk 'zine, but one simply didn't exist at that time. Now though kids can do that, they can get their little 'zine exposed to a lot of people here in the UK now via the pages of Fracture, and in that way I suppose I almost see it as providing a 'necessary' service. In a way, my motivation HAS changed over the few issues we've put out. In the beginning it was just to keep doing a 'zine, keep that part of my life active, but now the actual motivation to keep going is coming from the response, especially from the small UK labels. The diversity in the labels that are advertising in it, that are sending in stuff for review, makes me feel like Fracture is offering some kind of (yuk, sounds so cliche) 'unity' here in the UK - something that I think has never really existed. Shit, that sounds SO self-important!

MRR: What has the reaction been (both in the UK as well as in Europe

miles away having enough faith in us to help out and want to see Fracture continue.

Russell: Yeah, 99 percent of response has been amazing, it's given me a lot of inspiration and enthusiasm to continue. Sure there's always the 1% that have a complaint, but the punk scene has always had a nihilistic streak to it, and it wouldn't be half as much fun if you didn't annoy some people during your merry path through life!

MRR: What is the main point of critism you seem to face most often?

Dave: Well for a while it was the fact that we appeared to be 'funded' by Plastic Head Distribution (which wasn't the case at all, we used to trade ad space for the distribution of 4,000 copies) and just that whole PHD 'connection'. They're definitely not popular with the small punk labels here in Britain but we've made a change on that front and have now gone totally DIY. So far that's working great, and has given people less to whine about. The main critisism now though is the columns. I'm sure Russ can elaborate on that...

Russell: Uhuh, columns are a very personal issue, and for every person that hates one column another person loves it. Like for every person that thinks a column should be a political soapbox, another thinks that they should be light relief from the rigours of life in a tyrannical capitalist society (heh!). Some clever dick once said something like "criticism deals in motive and intent" and I'd subscribe to that theory. So in that respect, a column is always read in the shade cast by your own expectations of "what a column should be", and uh, I'm straying from the point totally so kick me. But there again, without constructive criticism you close your best avenue of improvement, so in simple terms criticism = healthy.

MRR: Okay, to wrap up this short interview, where do you think *Fracture* is headed? Do you guys have a plan, or is there a direction you'd like to go with the zine?

Dave: I think, at this moment in time, it's just impossible to say where it's headed. I don't think it's really been around long enough for us to be certain of its future. The current plan is to just keep it going, maintain a level of quality and not end up in a totally disasterous financial mess (which is something we continually walk the thin line with). Just aesthetically, I'd like to try and keep adding pages and keep it looking good while still keeping it free - something as thick as MRR (okay, maybe a little thinner!) which is free would be totally awesome (but also financially stupid me-thinks...). Too many plans usually results in one ig let down. Well, that's my experience anyway. As for the direction, well it's about as random as it gets, and I think it will probably stay that way for the forseeable future. Yep.

and theUS) to Fracture?

Dave: In the UK the reaction (not including a very few bitter souls who insist on making up lies about us/ the 'zine) has been tremendous. EVERY distro you could name over here takes like 300 copies every time, the small UK labels keep coming back to advertise with us and just people in general who have picked a copy up at a gig or whatever have been really very kind, be it in just writing a letter or contributing an interview or whatever. There's many people in this country who really make us feel like we're 'needed' and that's something we really appreciate. Europe is of course a large beast to crack and it's very expensive for us to send copies out to there, but when great bands like CRESS take a load on tour with them and get them out to interested parties, the response via that so far has also been nothing but positive. A lot of German labels seem to see the importance in what we're trying to do and that's great... And well, to be honest, without the US we would have no 'zine. That's where the money is and where the 'biggest' labels are, and fortunately for us the response has again been great. Everyone who helps us is important in their own way, but there's no denying that 70 percent of our money comes from US labels and we just totally appreciate people from thousands of

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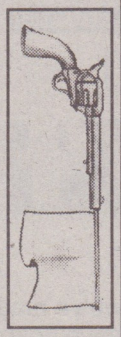

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Bladder Bladder Bladder 7"

Some people think these guys are trying to be British, trying?? Those must be some damn good actors then!! This is the real deal, they just happen to live in the USA. Very authentic 77 UK Punk, similar to Clash, Cock Sparrer, Chelsea etc.

The DIMESTORE HALOES 7"

Boston's best kept secret or most hated band?? Some people don't get, oh well!! For those of you who do you'll enjoy this great 7" that is a nice mix of The Saints, Generation X & early Social D.!!!!

The BEE'S/PRIMITIVE ROLLERS 7"

Two L.A bands doing a nice blend of Thunders, NY Dolls, Stooges, Stones & all around good TRASHY Punk Rock n Roll!!!!

Still a few copies left of other Pelado Titles like CORRODED, NO ONE'S VICTIM, LOS PINKOS, DRUGGIES, PROSTITUTES. ALSO HIGH SOCIETY RECORDS from Germany titles available for $10 THE GEE STRINGS CD great 77 Punk similar to the AVENGERS!
BRITISH PUNK INVASION #2,3,4,& 5. #5 has the great BLADDER & The STAINS plus more. Write for a full catalog of the above items plus titles from JUNK, HOSTAGE, TKO, RADIO & tons more. Also some very cool 77-82 PUNK shirts lots of UK & some early USA Punk!!!

COMING IN 1999 new 7" from Zillionaires, Burdens/ Romeo's Dead split, The BODIES, AMERICAN HEARTBREAK & more. NEW DIMESTORE HALOES 10 song CD!!!!

COMING SOON NEW COPY OF:

ROCK N ROLL OUTBREAK #2

With MORAL CRUX, LIBERTINE, CHINESE KEAWAY & more!! Out late February!! $2ppd #1 is still available with The Trash Brats, Bladder Bladder Bladder, Sprocket, Dimestore Haloes & more!! $2ppd.

PRICES ARE FOR PELADO RECORDS ITEMS ONLY: 7" USA $3 each!! Can/Mex they are $4. All others the price is $5.50 but if you buy two items or more they are $5. The CD comp (very very few left) is $6, $7, $8. The Prostitutes LP (very very few) are $7, $8, $11. US funds only cash or money order to PATRICK GRINDSTAFF!! All items are sent FIRST CLASS & Small Packet Air outside the USA for faster delivery!!

PLEASE NOTICE THE CHANGE IN ADDRESS!!!!!!!!!!

PELADO RECORDS
521 W. Wilson #C103!!
Costa Mesa, CA 92627
USA

New Web Page coming soon, really!!
Distro: Get Hip, Revolver, Rotz, Choke, Nail, 1000 Flowers, Underground Med, Green Hell, 1000 Leafs Incognito & others!!

PO Box 55234, Sherman Oaks, CA 91413 — drive-thru
www.DriveThruRecords.com

1. **Last Summer "Remember Those Days" CD $10**
   Debut CD from Ex-Supermarket All Stars. Slapstick meets Avail & Lifetime.
2. **Caught Inside "Bolts In The Machine" CD-EP $6**
   8 Emotionally driven punk songs with a touch of hardcore.
3. **Riverfenix s/t CD $10**
   "Better than the last NOFX LP...Recommended for the masses" -MRR #178
4. **Mothermania "The Sound and the Fury" CD $10**
   Punk with unique vocals influenced by The Clash and Elvis Costello.

Overseas & Canada add $3 for 1st CD & $1 for each additional CD

for a full catalog, send a self-addressed stamped envelope

MAXIMUMROCKNROLL music classifieds

Attention Classifieds Readers: When responding to these ads remember that the world of MRR readers is not a punk rock utopia where everyone is looking out for everyone else and we're all cool... Be careful what you tell people and be careful who you send money to. There are people out there in punkland who will try to rip you off, exploit you or manipulate you. I can't tell you how scared I feel when I see an ad that begins "16 year old girl running away from home needs places to crash..."

VIDEOS - PAL (UK, etc.) & NTSC (USA, etc.). Trade/sale. Thousands of shows/promos/tv clips. Stuff like Propagandhi, Business, Screeching Weasel, Zounds, Exploited, Poison Idea, DK's, Blitz, Queers, Conflict, Rancid, GG, Dickies, Descendents, Operation Ivy, Disorder, Ruts, Misfits, Subhumans, Snuff, Gin Goblins, SAE(UK), 2 IRC's (overseas) or decent trade list: Dave, 50a Great King St., Edinburgh, Scotland. E-mail: gingoblin@easynet.co.uk

SELLING AT DECENT PRICES punk/H/C/ LP'S/EP'S collectors from UK 77 to mid 80's. Also Wave/Industrial/Gothic. Send 2 IRC's or $2. Old Continent Distro 31 Ave A Blanqui 69100 Villeurbanne. France Attn: R. Blanc.

MEGA-RARE KILLED BY DEATH PUNK & HARDCORE set sale list. Hundreds of rare original 7"s and LPs featured on the Killed By Death and Bloodstains compilations as well as rare Misfits, early Dischord, Touch & Go, X-Claim releases. New stuff every month. Send stamps or SASE for newest list to: Mike B, 159 Emerald Street, Malden, MA 02148.

FREE 3-song casette #4 from Skidd Freeman, the master of chaos. Send request to Skidd Freeman, P.O. Box 4281, East Lansing, MI 48826. Or email: skiddfreeman@webtv.net (one per household please)

HAWAIIAN STYLE PUNK - Hawaii Comp CD with 36 tracks for just $9.00 postage-paid!!! Order from the Hawaiian Express Mail-Order Catalog. Use a computer for more info and a complete catalog @ http://members.aol.com/hwnexp/news.html and send money to Jason Miller / PO Box 777 / Bryon, CA 94514. Mahalo!

BORED? GET YOURSELF cheap cassette recorder. Record yourself/ your friends/ anybody causing public chaos/ mad noise/ screamin'/ Bangin' on shit/spoken word/lo-fi/experimental/ home made/punk/ noise/whatever/etc. Go the fuck off! Mail it to me w/ art/ words and your address. Why? for upcoming cass/vynil projects. Bands! Send demos! All styles welcome. It's all punk to us! Existential Boredom, 22 South Mallory St. #1, Hampton, VA 23663.

PUNK ROCK FOR SALE over 2500 punk records, cds, shirts, videos, etc. Large SAE. UK 2 IRCs Europe, 3 IRCs world, to North Records, 26 Hardhorn Way, Poulton, FY68AA UK. Website from November- NorthRecords.com Thanks. Sorry we've been away!

THE PISS SHIVERS, "Hepped Up On Goofballs" punk rock CD. Fun, moderately offensive and non thought provoking music. Only $3.00 (postage paid). Payable to Cedric Crouch, PO Box 163, Barto, PA 19504. Distros/labels we also trade.

MUSICIANS WANTED. Radio airplay... chart action. What's the secret? Do it yourself... Call 1-888-diy-prom. www.diypromotions.com

PUNK/MOD RECORDS FOR SALE, +2000 items, '77-'85, European, American, etc... 7"s and Lps, Killed By Death / Back To Front / Bloodstains Across Stuff, oi, hardcore, anarcho, mod, power pop: Guilty Razors, The Kids, Electrochoc, Sema 4, Big Boys, DDT, Bellevue, Raxola, Rude Kids, Nasty Facts...for list: send 2 irc's or 2$: N.Verbanck, B.P.13, 66320 Marquianes, France. P.S. trades welcome too...

SERIOUS COLLECTORS of punk, oi, hardcore, garage, 1975-1987. Stoopid records 6546 Hollywood Blvd, #214, Hollywood, CA, 90028. Open 7 days, 12:00-8:00 pm, (213) 467-6990. Call for mail order. Send $3 for list. Buy/trade. http://gemm.com/s.cgi e-mail stoopid@jps.net

PUNK VINYL COLLECTABLES for sale. Write for free list. US and Euro punk rock records from the years 1977 to 1983, with some Dutch punk records on list. Also accepting priced wants lists. Jeff Gebenini / Curacao Str. 9 (2 Hoog) / 1058 BJ Amsterdam / Holland

FREE STUFF!! Just send us a buck for postage and we'll send you a sampler tape from Florida ska-punkers the 29 Steps, along with stickers and a ton of other goodies. Please send $1.00 to: Mike Cosden, 914 SW 21st Lane, Cape Coral, FL 33991

DISRUPT/SAUNA split Lp, Mule Skinner CD (similar to Assuck, Terrorizer) and Deformed Conscience/Excrement Of War split Lp are $14 postpaid each from Olivier Simonpietri, BP 77, 75623 Paris Cedex 13, France. Distributors, bands, welcome.

GG ALLIN: Largest catalog in the world. Get the real deal. Don't settle for shit quality and long waiting. Included are videos from 1981-1993, best copies anywhere and many masters. GG CDS, cassettes, rare singles, GG Doll, headstone poster, many different t-shirts, prints from original artwork and new Murder Junkies releases and more. Fastest service for years. Call if you have any questions. Write Merle Allin / 214 E. 24th St. #5b / NY, NY 10010. Call (212) 889-8334. $1 for large GG catalog.

RARE BRITISH PUNK / OI! / HC Set-sale catalogue, over 1500 items. Abrasive Wheels - Zounds. Deletions / rarities plus new releases, T-shirts, etc. Want-list service.Elista, 157 Common Rise, Hitchin, SG4 0HS, UK. Please send reply coupon for hard copy of listing by airmail, or catalogue is on line at www.homeusers. breathe.co.uk/elistarec Phone: +44 1462 433107 / Fax: +44 1462 433089 E-mail: mikeelista@breathe.co.uk

WORLDWIDE PUNKROCK for sale. 2000 items: 7"/12"/Albums. I've got mega-rare stuff as well as usual stuff. Also got indie/mod/powerpop records. The list is full of Killed By Death, Back To Front, Bloodstains stuff like: Anarchy, Briard, Shit Dogs, Rattus, Eat, Bastards, Victims, Razar, Glueams, Fresh Color, Nabat, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Chain Gang + much more. Trades welcome! Send 3 IRC's or $2 for complete list to: Ingo Eitelbach, PO Box 1319, 23833 Bad Oldesloe, GERMANY. Fax: +49-4531-67733 (Tel: 67438). Email: 101603.2202@compuserve.com http://ourworld.compuserve.com/homepages/IngoE

"PAY NO ATTENTION To What's Behind The Curtain" 13 band, 27 song, Ska & Punk compilation CD from Stink Box Records. Featuring: The Piss Shivers, The Cuffs, Christian Science A.D., Mohawk Barbie, Sniper, Putrid Flowers, Type Cast, 71 Scent, Sick Terrific Nosebleeds, SnollyGoster, Fallout, 'The Royalties, Hole In One.Only $3.00 (postage paid). Payable to Cedric Couch, P.O. Box 163, Barto, PA, 19504.

HEIMAT LOS BLASTS and terrorizes in every form (Pushead). Get their new 10 inch "Sublima Decontrol" for $12 postpaid. From Olivier Simonpietri, BP 77, 75623 Paris Cedex 13, France. Also available Mule Skinner CD for $14 postpaid.

I NEED ANY INFO, tapes, gig posters, interviews, articles, pictures, etc. about the early Bangles/Bangs/Supersonic Bangs...taped copies of the Bangs 7" and the first 2 Bangles EP's would be fantastic!! Write: #6 323 14th Avenue S.W., Calgary, Alberta, Canada, T2R0M4.

LOOKING FOR STUFF on 80s garage bands (Pandoras, Chesterfield Kings, Lyres, and any other band that was doing '60s styled shit back then). Interviews, articles, gig posters, photos, tapes, etc. Write #6 323 14th Avenue S.W., Clagary, Alberta, Canada, T2R0M4.

MAXIMUMROCKNROLL music classifieds

BRIAN BAKER DISTRIBUTION 2 dollar tapes of Blatz, Filth, Crass bands. Aus Rotten, Nausea, Battle of Disarm, etc.. plus DIY patches, back-patches, and t-shirts (.50, 2, 5 dollars). Send a stamp or a SASE to Matt / 950 Main Street - Box 1881 / Worcester, MA 01610-1477

PUNK AND HARDCORE RECORDS FOR TRADE. Looking for records by Slayer, Christ on Parade, 45 Grave, E13 (orig.), Plasmatics, Dezerter (Poland), Armia (Poland), The Ex, Raw Power, Detonators (1st LP), Cure (early singles), TURBO NEGRO, Dwarves (1st Sub Pop 7") and much more. Send trade list to: Rick, 625 SE 41st #40, Portland, OR 97214

WHOREMONGERS COME OUT to the PIMP/CHURN 7" release party on February 6 at Cogans Instant Art in Norfolk, VA. And The Pimps 11 song cassette, Geeking Dream, is $5 payable to: CNF P.O. Box 9152 Va. Beach, VA, 23450.

BANDS WANTED. For a punk a ska comp. tape. Send one, two, or three songs on tape, 7", or cd, and band info. Bands will get a master tape to dub. Stimpy, P.O. Box 588, Friendswood, TX, 77549-0588.

KILL YOUR RADIO! Punk, Pop, Hardcore, Indie, Emo, and Ska from the finest bands and labels. Write for free catalog and stickers: Skatterbrain Records, P.O. Box 68082, Schaumburg, IL, 60168. www.skatterbrain.com

TRADE: BOBBY SOXX "Hate in 80's" 7"; Iron Cross "Skinhead" 7"; Rattus "Uskonto" 12" (Poko); Rosemary's Babies 7"; Social Distortion "Mainliner" 7"; Minor Threat "Eyes" 7" (Red V.); Big Boys "Towel" 12"; Solger 7"; Gism "Detestation" 12"; No Means No "Wormies" 7"; Rude Norton 7"; Lock Jaw "Shock Value" 7"; Who Cares comp lp; plus 250 more...Send want/trade lists: Mickey 18145 Soledad Canyon Rd. #55, Canyon Country, CA 91351

I NEED ANGRY SOMOANS stuff for a new Somoans fanzine...old interviews, articles, demos, live stuff (tapes/videos), pictures, gig posters. Write: #6 323 14th Avenue S.W., Calgary, Alberta, Canada, T2R0M4.

COLLECTABLE PUNK RECORDS: sale & trade: Eat-7/Lewd-7/Social Unrest-7/I Braineater-7/Anti Climax - An Arkist-7/v/a-Skins E Punks 7/DOA-7/ Misfits-7/Samhain-Red Wax LP/ Screeching Weasle/Social Distortion7/ Solger 7/Subhumans 7 (Canada & UK)/ Urinals 7s/Zero Boys-LP/Dils 7/Really Red 7/Plugz 7///I want:Red Alert-Border Guards/Bad Brains-1st 7 w/ tan sleeve///PH#(425)290-5758/Jason: PO Box 2223/Lynnwood/WA 98036 USA/E-Mail: JXMBWF@AOL>COM, see webpage: http://members@aol.com/ JXMBWF?TRADE.html

WANTED: RATTUS - 1st 7", Terveet Kadet - 1st 7", Eppu Normaal - 1st 7", Propaganda v/a - 7", Swankers PMS - 7", Existenz - 7" & LP, Trogsta Trask - 7", Liket Liver - 7", Betong Hysteria - 7", Neo Punkz - 7" (both), Wretched/Indigesti - 7", Masscre 68 - LP...etc. I'm looking for early 80s hc & late 70s punk stuff from all over the world. Expecially Scandinavia! Trade O.K. but I have Japanese stuff only: Typhus-Hong Kong Girl flexi, Kuro-Siro flexi, Zouo-7", City Rocers v/ a-LP, hc Unlawful Assembly v/a - LP & more. Please send me your list to : Hir Oyuki Eto, 3-60-7-206, Kohenji Minami, Suginami-Ku , Tokyo 166-0003, Japan.

FLYERS: 80S hardcore and punk. On card stock. 12 to a set $7.00 a set. Sets 1-6 ready. Each set gets bonus mini flyer. Cash or money order only to - Furbush P.O. Box 10, Times Square Station, NY, NY 10108.

FIFTEEN LIVE - on cassette. Recorded at the Poway Elks Lodge (San Diego, CA). Good quality. Trades welcome or send $5. Cash only please. Danny Esho, 1611 North Second St., El Cajon, CA, 92021.

FOR TRADE: Anarchy, Confuse, Death Side, Friction, Gai, Gas, Gism, Lip Cream, Mods, Stalin, Star Club, Systematic Death, Great Punk Hits, Oi of Japan, Rockers, Thrash Till Death, Jisatu Comp, and more obscure Japanese records. WANT: Absurd, Anti Cimex, BGK, Cani, Electric Deads, EU's Arse, Impact, Kids, Lama, Lixomania, Rattus, Shit Lickers, TK, Varaus, Wretched/Indigesti, World punk/hc. Send your want/trade list to Masayuki Niikura, 1916-3 Izumi-cho, Izumi-ku, Yokohama-shi, Kanagawa 245-0016, Japan. Email: ma.niikura@yuken.com.jp

BOULDER stuff for sale. All seven inches are $3 or 2 for $5. David Lee Roth is King 10" $7 or 2 for $10. Black tees $7. $ or money order to Suree Hughes, 3515 Nautilus Trail, Aurora, Ohio, 44202. On tour soon. For booking call (216) 431 - 0114.

7'S FOR SALE (Make good offers!) NOFX - "S/T" (1984 Mystic Rec.). NOFX - "So What If Where On Mystic" EP. My Degeneration (flexi). Patriot - "Crime of the Times" (blue). Diet Christ - "Band in the Bible Belt"(red). RKL - "It's a Beautiful Feeling" Brains of Humans - "Game 88). Exit 13 - "Unrequieted Love for Chicken Soup". And more! Jeremy Culp, 516 N. 3rd St., Columbia, PA 17512-1142

MUSICIANS, PROMOTE YOUR BAND! Old punk, now working as a Sales Rep for a printing company. We print plastic cards, magnets, and other promo items! Make sure that your name is all over town! Great prices for bands just starting out. Ask for Chris, toll-free, 1-800-535-1433 or write at 3711 Boettler Oaks Drive, Uniontown, Ohio 44685.

RECORDS FOR SALE (or trade) punk, h.c. grind, S.E., peacepunk, etc... '80s through '90s, U.S. UK. Europe, at least 200...most in great shape! Send SASE or IRC for list! Ward Young, 123 NE Fremont, Portland, Oregon 97212.

VIDEOS FOR TRADE: Subhumans ('98), Buckethead, Dickies, Unhinged, Manowar, The Jam, Poison Idea, Varukers, Venom, Code of Honor, etc... Punk/ H.C./psych/grind/etc...Send your list for mine. Ward Young, 123 NE Fremont, Portland, Oregon 97212

ARE YOU SEXY? Do you rock to Kiss and the Ramones? Then you need the "Live, Wett, Drippin with Sexx" CD from the world's sexiest band, I Love Rich for only four dollars. We'll send you the greatest CD you'll ever hear. Just send $4 to R. Madden, 3757 N. Seminary, Apt. 1-N, Chicago, IL 60613 USA.

GET OUR HUGE LIST with lots of new and 2.Hd. - Punk/Hardcore/PowerPop stuff. Including many rarities (for fair prices) and BTF/KBD stuff. Please send 1xIRC (Europe), 2xIRC's or $3 - USD (overseas). Feel free to send your want-lists! Stefan Barke, Westring 61, 34127 Kassel, Germany. Tel/Fax: ++49 561 8900267.

U.K. PUNK, New Wave, Indie, Psychobilly for sale. Send SAE or 2 IRC for list or check the web site: www.zenith.uk.com/records - John Esplen / P.O. Box 1NW / Newcastle-Upon-Tyne / NE99 1NW / England

ACTITUD SUBVERSIVA "Ni tu, Ni dios, Ni el Mundo" 2nd Tape 17 songs in Spanish of pure social/political protest. Fine review in S&L #55. U.S. & world $5ppd. Send U.S. cash or U.S. Postal money order only (leave "pay to" blank) to: Félix A.S. / c/Polaris FQ-10 Irl. Heights / Bayamón, PR 00956

BANDS WANTED: Punk Ska and HC bands wanted for a christian record compilation. All demos sent will be used. Send demos to: Alpha Omega Records / 915 Johnson Street / Carlinville, IL 62626.

TEENAGE WARNING #25 out now featuring massive in-depth interviews with Shane Baldwin of Vice Squad/ Chaotic Dischord, Dropkick Murphys, Fabrizio Barile, Judge Dread (RIP), Red London / Braindance tour diary, tons of reviews... all written in English. Send $3 (Europe) - $4 (elsewhere) to Johan Van Mieghem / Postbus 46 / 9050 Ledeberg 1 / Belgium. Email: johanvami@dot.digibel.be. Also huge Punk Rock, Oi! Ska & Streetpunk mail order catalog available ($1/IRC).

MUSICIANS WANTED. Radio airplay... chart action. What's the secret? Do it yourself... Call 1-888-diy-prom. www. diypromotions.com

MRR TAUMROCKNROLL classifieds

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 Radio Shack parts. for under $13! 7 step instructions anyone can do. Fast service, you will receive in two weeks guaranteed! Send well-concealed cash or $10 money order to: Ed, PO Box 157. West Sayville, NY 11796

FREE HBO, PLAYBOY, SHOWTIME! Laid off punk cable worker tells all! Build a descrambler for under 13 bucks with 7 Radio Shack parts. Very easy to do, simple 7 step instructions sent immediately! Send $10 well-concealed cash or money order to Ed Duckfield, PO Box 157, West Sayville, NY 11796. DIY punks!

WYOMING, MONTANA, NW states: summer '99 I'll be travelling I-25 north Ft Collins to Billings, I-90 west to Seattle, then south. If you could put me up or show me around for a day, that'd be much appreciated. Me: 27, male, like fast music, left/radical politics, good stories, etc. Write/call: Jeff/ 3374 18th St / SF, CA 94110. (415) 864-6906.

VIDEOS: over 1000 shows. All, Adolescents, Adicts, Bad Brains, Bikini Kill, Black Flag, Burn, N. Cave, Chaos UK, Circle Jerks, Cows, Cro-Mags, Damned, Dayglos, Descendants, Dickies, Entombed, Exploited, Eye Hate God, Flipper, Fugazi, GBH, SJ Hawkins, Hole, Jawbox, KMFDM, Hyenas, Leeway, Lyres, Madball, Marilyn Manson, Meatmen, Mighty Bosstones, and many, many more. $1 for 40 page list. Write Merle Allin/214 E.24th St. #5b/NY, NY 10010. Call (212) 889-8334. Quickest service anywhere.

VIDEOS: over 1000 shows. Murder Junkies, Dwarves, Fear, Antiseen, Screeching Weasel, Queers, Rancid, Op Ivy, Germs, Pennywise, Trashwomen, Bad Religion 96, Conflict, Monster Magnet, NoFX, Beasties, Mummies, Misfits, Lunachicks, Insaints, Pistols, Buttholes, Primus, Dead Boys, KDs, Ramones 96, Rollins, Circle Jerks, Dickies, Social D., Exploited, 7 Year Bitch, and many, many more. Write Merle Allin/214 E. 24th St. #5b / NY, NY 10010. Call (212) 889- 8334. $1 for 40 pg catalog.

BANDS-I CAN DESIGN and print your 7" covers at a reasonable and competitive rate. One to four colors, single or double sided. Printing w/o graphic design also available. T-shirt silkscreening also available. Write or email for rates. Larry/Genetic Disorder, PO Box 15237, San Diego, CA 92175 or <harmon1@ mail.sdsu.edu>.

LOOKING FOR OLD/NEW ZINES, books, pamphlets, etc for zine library at info shop. Will pay for bundles if necessary, but donations greatly appreciated. Erik, N7161 910th St., Elk Mound, WI 54739

VIDEOS VIDEOS VIDEOS have lots such as jon spencer, sex pistols, warzone, guitarwolf, makers, econochrist, nashville-pussy, wu-tang, motards, avail, joncougarc.c., fifteen (98show) & lots more. Traders welcome send s.a.s.e. for list to kelly 1019 N. Anza El Cajon, CA 92021 also I do printing, buttons, silkscreening. We need projects!!!

STAY ALL OVER THE WORLD FOR FREE. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 250 members. You don't have to be in a band! If you like people more than hotels. find out about THE WORLD FOR FREE. For information write to: THE WORLD FOR FREE, PO Box 137-M, Prince Street Station, New York NY 10012, USA. Email: twff@juno.com or via the web: http://www.freeyellow.com/members2/seidboard/twfhome.html

RETRIBUTION SHIRTS only $7 ppd. #1 means revenge, #2 damaging noise guy, #3 damaging noise japanese. Black ink on white shirts. Mark Estes, 307 Rosewood Ave. #3, Somerset, Kentucky, 42501. 10 song 7" out NOW on Passive Fist Records.

WHERE HAVE ALL THE BOOTBOYS GONE? Twenty-four year old skinhead girl trying to find what's left of dying breed: true skinheads who know that being a skin is more than a shaved head, a flight, boots, and braces. we alone must keep the faith. Write, please: Jen Marino, 3 Kimball Ct. #308, Woburn, MA, 01801.

ALOHA!.http:members.aol.com/hwnexp. Mahalo!

ISSUES 1 & 2 of "Complete Control" now available. MRR said "This zine is mainly personal writing on the feelings that gnaw, inspire and frustrate a person yearning to escape the gears of the soul-crushing corporate/society/work machine." Issues are $.78 ppd to : Complete Control, P.O. Box 5021, Richmond, VA 23220

VIDEOS: over 1000 shows. GG, Anal Cunt, Angry Samoans, Nashville Pussy, Neurosis, Hole, Muffs, Rev.Horton Heat, Junior Brown, Deicide, Sabbath, Pantera, Type O., Sublime, Samhain, Toy Dolls, Cramps, Clash, Dead Boys, J.Thunders, punk movies & comps & many more. Quick reliable service. Write Merle Allin / 214 E. 24th St. #5b/ NY, NY 10010. Call (212) 889-8334. $1 for list.

T-SHIRTS!! Rot "Nightmare Factory", brown on natural design. Katastrofialue, white on black design. Battle Of Disarm, "Anti-war" white on black design. Anti-U.N. white on black design. All L or XL $10 U.S., $11 Can/Mex, $14 World ppd. Cash, M.O., or I.M.O. to M. Castro, P.O. Box 2331, Land O Lakes, Florida, 34639-2331.

25 Y/O IMPRISONED ACTIVIST (male) of Amer-Indian origin from Brazil and Mexico seeks communication from others active in fighting the common enemy. Other interests are art, music (all kinds), reading, writing, weed + psychedelics. No racists. All others welcome. Write to: Tainoel Araraya #DG 8409, 1600 Walters Mill Rd., Somerset, PA, 15510.

BACKPACKERS UNITE: Looking to form a group of people to backpack around Europe for 3-4 weeks in August 1999, age 19+. Contact Jade, 373 Prospect Ave., APT. 2B, Brooklyn, NY 11215, USA

REMEMBER WHEN you were made fun of for having blue hair and a nose ring? When alternative meant alternative? Not having to trip over 13 year olds or cheerleaders in the pit? Remember Ministry, Skinny Puppy, Jane's Addiction, and NIN? Introverted, antisocial bastard seeks correspondence and friendship. C.J. at P.O. Box 641, Green, Ohio 44232

PLEASE READ THIS! I'm 23, traveling to California around mid-June '99. LA;Hollywood; Berkeley; San Francisco; Antioch. Needs places to stay; friendly people to show me around; info on local squats; book shops; punk shops/clubs; looking for (serious) open minded travelers to come along. (No racists or homophobics!) Write to: Jeremy Culp, 516 N. 3rd Street, Columbia, PA 17512-1142.

OI! 29 Y/O SKINHEAD locked up for the moment and looking to correspond with skinhead girls and punk rock girls who are interested in making a friend. I'm into music as: 4 Skins, Last Resort, Brutal Attack, West Coast punk rock and much more. Will respond to all letters, please send mail to: Mike Stringer #28930, PO # 1989, Ely, NV 89301.

TRANSVESTITES WANTED to earn money for PIMP equipment. Send $5 for Geeking Dream. Get it out of your pocket and send to: CNF / POB 9152 / Virginia Beach, VA 23450. Pimp Show March 13 with 5 guests at Cogans - Norfolk, VA

SERIAL KILLER coloring book #1 Sicko's Cook Book, Porno Star coloring book. $4 each ppd or send $1 for brochure to Rich Hillen, P.O. Box 1212, Merchantville, NJ 08109/ http://membrane.com/hillen

WYOMING, MONTANA, NW states: summer '99 I'll be travelling I-25 north Ft. Collins to Billings, I-90 west to Seattle, then south. If you could put me up or show me around for a day, that'd be much appreciated. Me: 27, male, like fast music, left/radical politics, good stories, etc. Write/call: Jeff/ 3374 18th St./ SF, CA 94110; (415) 864-6906.

HIT LIST

" THE NEW M.R.R. RIP OFF MAGAZINE-"

-MAXIMUM ROCK AND ROLL

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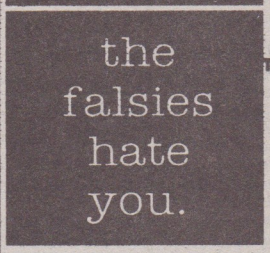

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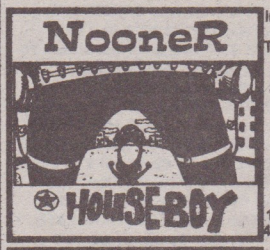

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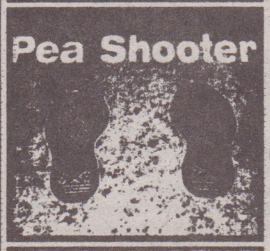

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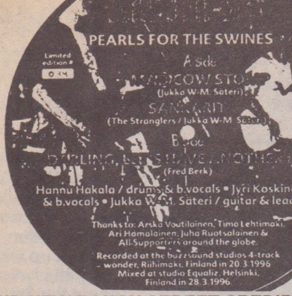

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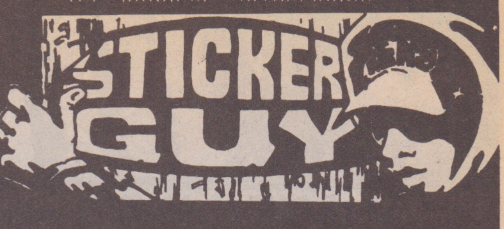

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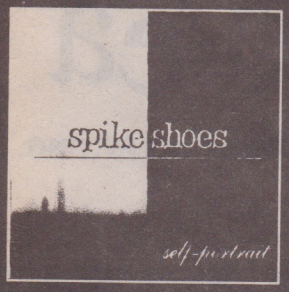

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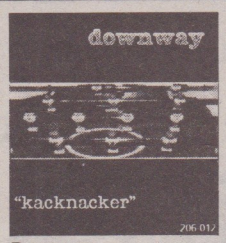

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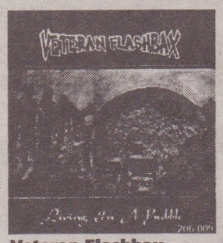

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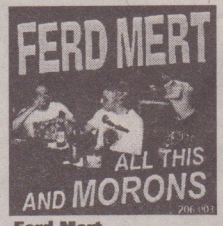

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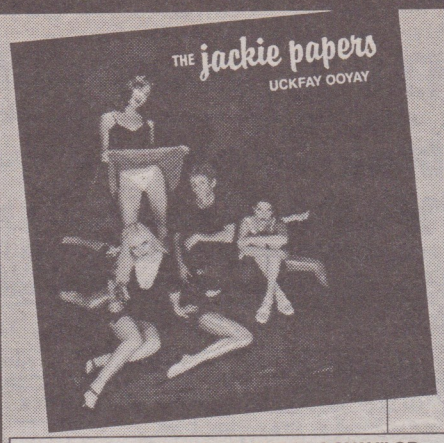

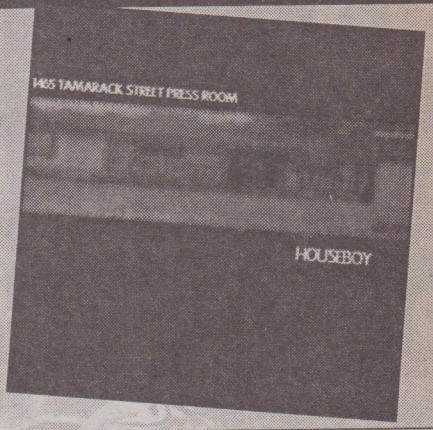

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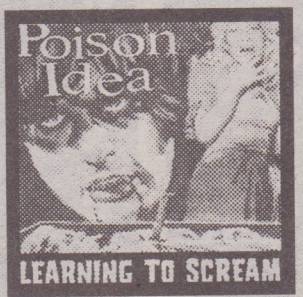

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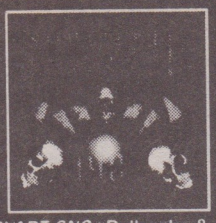

GTA 035 - *UR FUNKTION / SVART SNO* "Bellyache & Acideyes" CD 73 min. Ur Funktion recorded this unreleased session in 85 at Mob 47's studio/bowling alley. Svart Sno's '88-'92 cuts feature many unreleased. Blazing Swedish thrash.
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GTA 037 - *FUNERAL* "Have You Seen My Leather Jacket?" CD 68 min of '80-'82 So Cal punk including lots of extra tracks from the same session that produced the much sought and recently bootlegged from "Waiting For The Bomb Blast" 7".
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In your farewell column, you claimed that MRR was "gay." If this is, indeed, the case, does this mean I'm gay, too? And, if so, will I still be able to order records from Bulge like I did when I was heterosexual?

Questioningly,
John Q. Punkdick

Dear John:

Does my claim that MRR is "gay" mean that you, the hapless MRR reader, are "gay" as well? Why, yes, John. Yes it does. However, I am pleased to inform you that you will still be able to order records from Bulge Mail-Order just like the regular people. "Hate the sin, love the sinner" we like to say. Further good news, part of, is that one of our favorite dope-smoking distributors sent back a load of thought-to-be-out-of-print Bulge stuff, so, for a limited time only (no shit), you can once again scarf copies of the SPENT IDOLS "Chinese Suicide" and BORIS THE SPRINKLER "Little Yellow Box" (yellow vinyl/small hole version) 45s for a mere $3 postpaid a piece, and we apologize to anyone who ordered these Dolly Madison Gems earlier when we didn't have any to sell ya. Naturally, we're still stocked to the gills with BORIS CDs like "Mega Anal" and "Saucer To Saturn," and, as we understand it, the specially repacked version of "8-Testicled Pogo Machine" should be back in print shortly, thanks to the exertions of our Pacific Rim sister label, Mind Records. BULGE ON, SQUARE!!!

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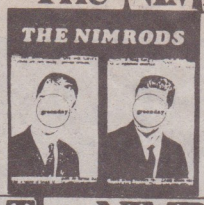

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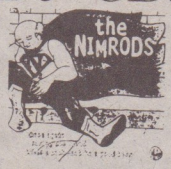

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AND YOU THOUGHT IT WOULDN'T HAPPEN....
BOOK YOUR OWN FUCKIN LIFE #7

Do-It Yourself Resource Magazine No. 7, 1999

For 6 years MRR has joined forces with various collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch.

And then the unimaginable happened....no collective stepped forward to team up for the 1998 edition. The 1999 edition should make up for that—in addition to the usual print edition, BYOFL will also be available in a perpetually-updated, searchable format on the web.

We will be compiling the resources geographically, trying to give as complete a listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge; all you have to do is get on the web or send in a note with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!! If at all possible, please use BYOFL's web page to submit your listing (remember some libraries and computer stores have net-connected computers).

Listings

BANDS: Name/Address/Telephone No./Email Address/Web URL/Brief Description (40 words or less please!)
DISTRIBUTORS: Name/Address/Telephone No./Email Address/Web URL/Specialty (vinyl, cassettes, CDs, zines, etc.)/Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name/Address/Telephone No./Email Address/Web URL/Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name/(Mailing) Address/Telephone No./Email Address/Web URL/Hall Capacity/Lodging or Food Provided?/Working Terms (guarantee, percentage, etc.)
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MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

Ads

Display ads will be sold to help pay for this project (only for the print edition, not the web version). However, to make this resource issue as fair as possible there will be only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51mm (basically, a slightly elongated business card size). The cost for ads is $25 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

Deadline: Feb 1, 1999 – Due Out: April 15, 1999

Submit listings on the web at:
http://www.byofl.org/
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Send snail mail listings to:
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MAXIMUMROCKNROLL
PO Box 460760
S.F., CA 94146-0760

TOP TEN TIPS FOR SENDING IN LISTINGS!!!

1) Use the web submission page if at all possible! This will decrease the chance of inaccuracies or your listing getting lost in the mail.
2) Be brief! We're not editors. If you snail mail them, send them in nice and typed or neatly printed.
3) Submit them early. Like now! If you go over to the web site it'll only take you a couple of minutes and you won't have to hunt for a stamp.
4) Don't use all uppercase (or all lowercase) letters. It makes it really hard to figure out what is part of a name and what is just a descriptive word (and if you submit it through the web site, we'll have to retype it). And punctuation is good.
5) Feel free to send friendly letters, goofy drawings, and other goodies, but don't expect a reply. We're swamped.
6) We don't need the address and phone number of every member of your band. Pick one!
7) Don't send in 18 listings for all the semi-existent bands you're in—just for the ones that are really active!
8) Maybe take responsibility for getting your whole scene's listings done, but....
9) Check with people before submitting their info for them. Hassle your friends to get their listings in too (the Internet is your friend).
10) No certified/registered mail, please!

Black Pumpkin Records

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there, Tim especially liked what we were up to with the music and they had toyed around with the idea of doing an in-house label in the past, so it was - in the beginning it was very loose but it, the progression of it went very naturally. We started in a house, after we outgrew that, we got some space. Without Big Blue's support, it never could have gotten to this level. We're able to make the records in house, do the album covers ourselves. We do everything, make our own shirts...we even do distribution. Completely D.I.Y.

MRR: I noticed you distribute a lot of bands who are not signed to the label.

BP: Yes! There's so many good bands who we want to work with, but we can't afford to release them all, so we set up a distro arm to help get stuff out there.

MRR: How does a band go about getting distribution from you?

BP: Send a copy of your music attention to Ted at Black Pumpkin Distro PO Box 4377, River Edge, NJ. 07661 USA. But we won't take just anything. We gotta believe in it - otherwise, what's the point?

MRR: What's up with the Beatnik Termites?

BP: That was one of the first records we did after the Fiendz. Back then, it was just on the basis of friendship. They didn't want to deal with the business end of being in a band, so we released the record. It was just a simple deal. They used our moniker, we'd include them in our ads and distribute it. Then we just kept selling more and more of it. They were like "We can't believe how many copies you're selling?" It just worked out good. It still sells really well.

MRR: I really like The Despised record but you seem to have a lot of different styles on your label that are quite different. Do you think this confuses people?

BP: We're big fans of Punk first and foremost,. and I don't see why you shouldn't have a variety of sounds on your label. The Despised have an OI! influence there, Anger have a neo-DK's vibe, Demonspeed sound like a heavy, swing version of the Misfits, and although Flatus and Fiendz are pretty much Pop-punk bands, they're even at oppositte ends of the spectrum. It's all Punk to me because the attitude is the same: We're gonna do whatever the fuck we want. Fuck rules. Rules are not Punk Rock. Rules are for gym teachers and executives. I hate when labels have 20 bands that look and sound identical. What's the point of that?

"Don't make comprom
put out crap. Hel

MRR: Some kids are so closed-minded. Like if you don't color your hair with MANIC PANIC™ and pierce your face, you can't have anything legitimate to say.

BP: Exactly. The kids who were the Jocks and Guidos in my high school are now the ones going around with the new 'punk' fashion. The kids who can't think for themselves. Fuck them! They still don't get it and they never will. To them,

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